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THE FUNDAMENTALS OF SPEECH

A BEHAVIORISTIC STUDY OF THE UNDERLYING
PRINCIPLES OF
PUBLIC SPEAKING AND READING

BY

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TABLE OF CONTENTS

Chapter	I.	TYPES OF SPEAKING
Chapter	II.	THE CONVERSATIONAL MODE
Chapter	III.	ACTION
Chapter	IV.	POSTURE, MOVEMENT, GESTURE
Chapter	V.	THE VOICE IN SPEECH
Chapter	VI.	QUALITY
Chapter	VII.	FORCE
Chapter	VIII.	TIME
Chapter	IX.	PITCH
Chapter	X.	FINDING THE MEANING
Chapter	XI.	CARRYING THE MEANING
Addendum		SELECTIONS FOR READING

CHAPTER I

TYPES OF SPEECH

There are several kinds of speech. The most simple kind is seen in every-day *conversation*. Accordingly every student of this subject has had some experience in it already. Out of this experience we get the fundamental and ultimate standard for good expression—*conversation*; this is speech at rock bottom. By this is meant that the safest test of excellence in speaking and reading is the ability to keep as near as possible to interesting every-day talk. Throughout this study, then, that type of speech will be held up as best which, under the circumstances, best approximates intelligent and spirited conversation.

Yet this does not mean that all speaking must be on the same order as a conversation between two people sitting in a drawing room or in a business office. Other considerations affect expression so vitally that it is necessary to point out that speaking and reading vary greatly in manner and type.

Communication. To classify different types of speaking and reading the starting point is the idea of *Communication*. Whatever the form of oral expression or public presentation, underlying all must be the intent to communicate. The speaker on the platform or the person leading the conversation must be trying to impart ideas to others. This applies equally

to speaking and reading. The test of success in either is effectiveness in making the communicating an accomplished fact.

KINDS OF SPEAKING

Speaking, considered apart from reading, offers at least three main types of communication: Simple Conversation, Public Address, and Oratory, or Eloquence. Each of these is confronted with problems of its own.

Conversation. The most common type is *Conversation*, where two or more people engage in a give and take of talk, when no one participant feels himself as either speaker or audience; no strict differentiating between the two being possible. It is the type of speech that everybody has used most and with which all of us are consequently most familiar. Hence it is the norm, the gauge, the touch-stone of all speech and reading. In this text, as in some of its predecessors, much will be said concerning the necessity for keeping all oral expression, whether it be reading, speaking, or acting, as near as possible to good conversation. It is communication at its simplest and most easily apprehensible level.

2 *Public Address.* Quite different from informal talk, *Public Address* implies a situation wherein the speaker stands out from the rest of the people present, thus making them into an audience. In plain conversation there is strictly no audience. Every participant shares the centre of the stage jointly in his turn. In public address, however, there is a focus of attention upon one man. Necessarily, then, there is a difference in his

status. Though he cannot escape his duty as communicator, yet in a way he is on exhibition, set up on a pedestal, like a statue or a picture. Hence he is converser plus; he is now different from the man in the other chair or across the table. How different, then, should be his speaking manner? Ordinarily not very; it must still be that of sensible conversation, but enlarged and amplified just enough to fit it to a larger company or perchance to a different place and likely to a larger room. Nothing enters in to affect the rule that such speaking should be as like as possible to what the hearers are most accustomed to. In public address, at times, this departure from the ease and quiet of parlor talk is very marked; yet the connecting link that enables hearers at all to follow a speaker intelligently must be elements of plain conversation running through the speech like arteries and nerves through the body. Dignity not appropriate to informal talk can enter in, energy that would be out of place between two only, and intensity that would be shocking in a small group; yet in every case should be carefully retained the maximum of conversational directness.

5 *Oratory.* Last of the three kinds of speaking, there is the highly formal, exalted type known as *Oratory*, in which the speaker gives forth heat, light, sparks, and fire—that is, eloquence. Despite the tendencies of an age that rather fears to be energetic and magnificent in public address, an age affected keenly by the academic notion of detachment from partisanship and special advocacies, the world still furnishes great occasions where the speaker must fail the hour of need if he will not rise out of the commonplace, if he does not

use as a speaking manner something loftier than smoking-room chat. When the hour is crucial, when a crisis impends, when passion is aflame and men need strong stimulant to meet impending issues, the speaker becomes more distantly removed from his hearers, less and less one of them, still further set on a pedestal, on a forum, a tribunal, upon Olympus itself. There is still place in our social economy for a Paul on Mars Hill, an O'Connell on Tara of the Kings, for Beecher or Phillips opposing hostile thousands and thundering out defence of their principles.

Yet no occasion calling for communication can be sufficiently grand to justify neglect of the elements of conversation. Phillips's style is rightly held up as America's model of conversational speaking; it is conversation; but at the same time it is magnificent oratory and true eloquence. Yet while we speak of Phillips as the "gentleman conversing", let us not be deceived into thinking that he lacked strength, vigor, energy, the power of compulsion. All these he had *and* was conversational at the same time. His audiences never doubted that he proposed to master them and that he was a man set apart for his high calling. Webster is recognized as the arch exponent of the "grand" style. While the present age is not patient of quite so much of his type of grandness, yet there is still something in the strength and vigor of the great interpreter of the Constitution which no age can afford to rule out of its public speaking. What Webster and Phillips had in common was the manner that insisted on mastery; and this it is that involves something of a departure from modest, gentle, superlatively restrained speech appropriate to small rooms, to listeners who are quiet and unperturbed, and upon occasions when no great issue is at stake. No essential inconsistency need exist between the strictly conversational mode and the dignity and expansiveness required of great and portentous occasions.

KINDS OF READING

Reading. So much for speaking as against reading. In its turn reading is of different types. First is the simple reading that seeks to give only plain verbal intent, reading that aims to get all the words in and leave nothing unspoken. The secretary reading the minutes of the last meeting is the type; the fourth grade boy taking great pains to see that every word is rightly pronounced, the clerk of the court or of the Senate reading the record, the congregation or audience reading in unison—these are all of the same character. This type presents reading at its simplest, stripped to the plain necessity of merely pronouncing all the words according to their dictionary markings. At best it is but a poor brand of communication; and for the very reason that it is a poor copy of understandable and interesting conversation. Mostly it is only an apology for communication used by people who feel no great communicative urge, and who enjoy very little conversational rapport with their auditors. It is short of sensible and sensitive talk by being endurable even though it is uninteresting, flat, and meaningless, offering no show of personality or individuality.

Interpretation. The next type of reading is *Interpretation*. This goes beyond the reading-of-the-minutes style by introducing the personality of the reader, by showing how he feels about what he is reading. In interpretation the result most desired is the enlightenment of the hearers as to what the writer tries to say, the conveying of his meaning and the spirit in which he wrote, and the employment of the way in which he would probably like to read it or hear it read. The inter-

pretor aims to think his thoughts and share his attitudes by conveying these to listeners through the instrumentality of the voice. Strictly conceived, interpretation involves no demonstration of gesture, posture, or action. Its results are produced by the voice alone.

At its best it sounds very much like alert conversation; but it can also bear a close resemblance to a conversation that finds itself waxing energetic and stormy. It is conversation borrowed from one good converser by another, also good, who understands the other's meanings and his moods. And as conversations differ widely in intensity and volume of sound, in energy and fire, interpretation can likewise go far in vividness and noise, and at the same time present a proper representation of what the author meant by what he wrote.

The full possibilities of vital and sympathetic interpretation are realized and brought out by but a few; the ordinary person, when he utters the words of others, merely intones; he only *reads* like the clerk of the court; he is quite content if he carries safely to his hearers merely the dictionary meanings of the words he utters. He rests short of fusing these words into something new, into a heretofore unknown and not-existing compound—the idea behind the sentence, clause, or phrase. It is possible to have reading without this fusion; but not so interpretation; without it it is nothing but words. The more fine the interpreter makes this compound and the more strength and lustre he can give it, the better is his interpretation. The writer writes, not to utter words merely, but to melt words into a new amalgam; and unless the reader of words appreciates this amalgam and can show it to his hearers, he cannot be said to be an interpreter. He is then only a reciter of words.

Impersonation. Next of the modes of reading is *Impersonation*. This is reading and interpreting *plus*;

it involves all the necessities of each of the others, and then adds a something else. Interpretation rests strictly upon the voice alone, with slight assistance from general posture and possibly from facial expression. But impersonation adds the participation of the whole body; voice, face, arms, legs, torso. In most impersonation none of these is left out. The impersonator tries not so much to be a translator of the writer's meaning, for in that capacity he can be his proper self; but as impersonator he must change character, must shift from his own personality to that of somebody else. To make himself appear, talk, and behave like another person, is his purpose. He takes a character of fiction or drama and endeavors to make himself into that personage. An interpreter would read the lines of *Macbeth* to show how Macbeth thought and felt; the impersonator, on the other hand, not only makes clear Macbeth's thoughts and feelings, but he speaks like Macbeth, acts like Macbeth, and, in a certain measure, looks like Macbeth.

It is clear that interpretation and impersonation overlap; that they have much in common. So it is not possible to say always exactly where the one turns into the other. All impersonation is just interpretation with additions; as to when the additions are sufficient to call for a change of name, is not always clear. Interpretation is impersonation minus, minus the injection of full change in personality.

For example: a reader is telling the story of the Three Bears; when he speaks of the little wee bear, he makes his voice light and thin; when he speaks of the great big bear, he makes it deep and hollow. In doing this has he impersonated two kinds of bear? Not actually; yet he has done more than is called for by the strict demands of interpretation. To apply to this intermediate mode of reading, the term "personation" has been used; a title that may prove of help when such a distinc-

tion must be made. Yet in itself its boundaries are no easier to establish than those for the other two.

Acting. The fourth general type is *acting*. Obviously acting and impersonation have much in common—the expressing of the thought and feeling of the character represented together with the imitation of his looks and the reproduction of his acts. The term Acting as used here, however, is meant to apply to that form of speaking that is a part of the presenting of plays. Thus it is properly placed on the stage amid scenery and costumes and stage properties. In general artists devoted to interpretation and impersonation studiously abjure the use of costume, scenery, and properties in their platform appearances. It may be said with assurance that the best public readers are very careful to avoid turning their interpretation or impersonation into acting. They make it a point to draw a distinct line between their type of work and that of the stage. The impersonator may properly ruffle his hair and hitch up his coat and assume a distorted posture, thereby making himself into an acceptable Uriah Heeps or a Mr. Hyde, but he would not slip on a rough coat or pick up a cudgel. Those are strictly the devices of the stage, and are not for the platform. Another easy difference between impersonation and acting is that the actor maintains one part throughout the whole rendition while the impersonator must be ready to make sudden and many changes.

A phase of acting much in evidence at present can be classed under the head of *pantomime*, acting without use of the voice. The moving picture show has given it a place on the front page. It relies very heavily on stage property, setting, and make-up. The pantomimist

carries his thoughts and meanings to his audience—rather spectators—by his movements. He is really the actor minus the voice, using the same bodily manoeuvres though in a different degree of intensity or exaggeration. Because of the absence of vocal interpretation, pantomime requires a higher exaggeration of movements than acting. It is discussed here only as it bears on the general problem of posture, action, and gesture as used in public speaking, interpretation, and stage presentation.

COMMUNICATION AND EXHIBITION

In consciously using any of these forms of speech the test of success is one's effectiveness in making the listeners comprehend what one intends them to get. No other test is worth considering. If the listeners grasp what the speaker or reader hopes to transmit, then success is his; if not, it is failure. The student of speech finds his problem acute in deciding how to fit his performance to the occasion. The test always is success in communication; the touchstone is sensible conversation.

Let us illustrate this by comparison of occasions and their obvious needs. Take the two extremes, conversation and acting. In living-room conversation there is a complete mingling together on a common plane, speaker and hearer. But at the theatre the two live in different worlds. Conversers mingle; audience and actors must positively stay apart, away from each other. Between converser or listener there is no bar or barrier; between actor and audience is a barrier definitely intended to prevent the intermingling of listener and speaker, the footlights and the proscenium arch are kept

in place consciously, and cannot be left out of account. If a converser sets up footlights in his conversation, he spoils it; if an actor leaves his stage and attempts to converse with his audience, he gives us nothing—but vaudeville. It is precisely this mixing up of communication and exhibition into a jumble which makes vaudeville the hybrid that it is; such a blending of two things that do not blend at all explains why vaudeville cannot get into good company among the accepted arts.

Thus all these modes of speaking arise from the different needs of communication and exhibition. Conversation is—conversation, necessarily established as the norm by its commonness. Public address is conversation a step removed; oratory is conversation removed a bit farther and higher up. Plain reading is conversation minus the verve and vivacity injected by the presence of meaning and ideas; it is communication at its slenderest, to only a selected few communicating anything at all. Interpretation is conversation washed out and refined, kept from possessing all the sparkle and snap of vital conversation by the necessity for passing one man's thoughts through the mind and voice of another; a process always inducing seepage; or, conversely, it can be conversation made electric and alive by virtue of its passage through a reader who possesses a more dynamic personality than the writer. This phenomenon we often see when mediocre literature is made to sound powerful on the lips of an experienced reader.

The best mode of interpretation, though, is like conversation; most of its problems can be met by using the rules and practices of ordinary social and business verbal intercourse. Yet not all; for writers have a way of putting into print what no man would ever utter in the course of his daily affairs.

Written speech differs necessarily from spoken; being different, in word and phrase and structure, it needs different treatment as speech. For the most part, however, it exhibits the conditions of conversation; large, ample, commanding conversation, or else perchance conversation that is faltering, tinkling, twittering; but conversation none the less.

Impersonation diverges still further from the strict mode of work-a-day conversation; yet at the same time it is the only mode in which properly to represent numerous phases of verbal intercourse; an impersonator frequently sounds very unlike his true self, yet his violence or his mincingness or mawkishness may be the precise manner he needs if he is to impersonate well. Impersonation has a way of seeking the unusual situation, the odd character, the noisy, or velvety, or exalted types. This is the case because people like to hear of the things that are removed from the commonplace; the romantic, the remote, the unusual. Hence most efforts at impersonation deal with situations that only rarely come into conversations; crises of fear, hate, rage, love-making, ecstasies of all kinds. Though such kinds of feeling may color our conversations hourly, still in presenting them for exhibition, or maybe we should say in *re-presenting* them for the approval of others, we are most of us not skillful. Hence the student needs to be judicious in what he understands by the term "conversational mode" when he tries to impersonate some one else's more extreme conversations.

Impersonation, for this very reason, is one of the hardest modes of speech to learn; more particularly so because it involves ample use of the face, limbs, and body; and most young people have been urged all their lives not to attract attention to themselves, especially in public places. Even though in con-

versation one can make good use of all his parts—and most of us do—still such general handiness is not necessarily a help in learning how to act like someone else. To combine vocal interpretation with imitation of actions in the presence of an audience puts a performer to his best efforts. Deciding for such circumstances just what kind of conversation he is imitating, requires expert judgment. Otherwise the performer merely confuses his audience. Tame speech conjoined with wild gesticulations is no more an understandable communicative or expressional mode than wild and whirling words with a limp back and dead arms. If the conversation is such that the arms would show excitement in it, then the voice and the other parts of the body should show excitement too; and the same rule holds if either is weak or inert or tame.

Even another turn is given the conversational mode in acting. The stage teems with various conventional manners for uttering various stock ideas; and these manners, compared with off-the-stage conversation, are distinctly artificial. If an actor were to speak to us on the street in the manner he uses on the stage, we should wonder what ailed him; we should feel that we were not being addressed as normal persons in normal speech. Yet the stage cannot possibly avoid these conventions; the interposition of the footlights makes such mannerisms inevitable. In too much of the commonplace there is a lack of entertainment. Acting never actually becomes like every-day living.

Still the stage of the present day is much given to a mode in its dialogue of being "natural". By this it means "like every-day conversation"; so thus it cleaves to the conversational ideal, while itself being a display. Accordingly a study of stage elocution calls for a very careful differentiation between the kind of conversation one hears in an office or at the dinner table and what the stage offers as representing the very same thing. Being, to its audience, display and exhibition purely, stage speech must always carry certain marks of exaggeration—or depreciation, as the case happens to demand.

Communication or exhibition? This is the issue in finding out which mode you are using. Plain conversation is all communication, faulty if at all exhibitory. Public address is primarily communication, but because the speaker is on a pedestal before focussed eyes, it cannot escape a touch of display. Oratory is necessarily communicative, but allows wide flights of performance, what is sometimes called "effort". Plain reading is slight in both message-bearing and show, with communicativeness almost nil and the show part predominating. Interpretation is almost always presented under show conditions, but calls for all the communicativeness possible. Impersonation is nearly all exhibition; what communicativeness it provides is almost altogether given by means of actions and oddities of vocal gymnastics. Acting is display solely, with message-bearing confined to the way the stage people carry ideas to each other rather than to the real audience. Such communicativeness as it reveals is in reality only a display, a copy, an imitation. It corresponds to Plato's idea of a work of art; it is twice removed from reality.

ASSIGNMENTS

given as assignment
I. Give representations, as accurately as you can, of each of these types of speaking:

- a. conversation
- b. public address
- c. oratory
- d. reading
- e. interpretation
- f. impersonation
- g. acting and pantomime

2. Write out a statement of all the essential differences you perceive between:

- a. conversation and public address
- b. conversation and oratory
- c. public address and oratory
- d. reading and conversation
- e. interpretation and reading
- f. interpretation and conversation
- g. interpretation and impersonation
- h. conversation and acting
- i. interpretation and acting

3. Observe such speakers as you can hear and take notes as to their success in adapting their speaking style to their purpose. Use the following questions as the basis for comment:

- a. Is there present the proper degree of communicativeness?
- b. Does the display element overtop the communicative? If so, in what way?
- c. Is there lack of the communicative element necessary to carry the intended message?
- d. Is there lack of display sufficient to hold the eyes and ears of the audience?
- e. Did the occasion put a premium upon cozy conversation or upon large and ample formal discourse?
- f. Did the audience seem to respond to the speaker's desires? How was their attitude made manifest?
- g. From what you know of the occasion, what would you say the situation required in the way of balance between communication and display?
- h. Was the speaker at ease in the method he chose? If not, how did he show his lack of adaptation?

4. Describe the balance of communicativeness and exhibition in the following classic addresses:

- a. Lincoln's Gettysburg Address
- b. Wilson's War Message
- c. Washington's Farewell Address
- d. Everett's Life of Washington
- e. Ingersoll's Memorial Day Address at Indianapolis.

- f. Phillips' Toussaint L'Ouverture
- g. Beecher's Liverpool Speech
- h. Mark Twain on Babies
- i. Bryan's Cross of Gold Speech
- j. Proctor Knott's Duluth Speech

CHAPTER II

THE CONVERSATIONAL MODE

Meaning of the "Conversational Mode". It has been pointed out that the various types of speaking and reading have in common what is called the "conversational mode". This arises from the fact that most men get their earliest and most important lessons in communicating under free, genuine, unembarrassing conditions, with no one present as audience. Accordingly, the kind of speech that most listeners understand with the least exertion is spontaneous, free from display, and unconstrained. It is this element of ease, of genuineness, of naïveté that constitutes the quality we call the conversational mode. Though most conversation is quiet, well modulated, and gentle, still conversation, if it is to serve all the needs of active men and women, must at times permit of heat, energy, and even violence. So there is nothing in the concept of the conversational mode to outlaw speech of the more energetic, abrupt, and voluminous kinds; under reasonably normal conditions any style of speaking can find a counterpart in the speaking of some successful speaker somewhere.

Then how can the various types of speaking be taught so as to make best use of the mode drawn from conversation? How is the conversational mode to be used as the basis of instruction and woven into the many possible situations where speech is in order?

"Naturalness", "Directness". An answer sometimes used is, "Be natural". Another is, "Be direct". Yet neither of these, though helpful, carries its own explanation. A critic can listen to a reader's loud noise or strident pitch and call it "unnatural", averring that no proper person ever talks that way. Yet if the words used indicate anger, then the "natural" way of uttering them, to carry the suggestion of that anger, is certainly not the way of dry exposition or of soft conciliation. So with words that indicate fear, grief, love, hate, and all the other more intense emotions; they need intense manners of speech. The really "natural" way to express them is the way a man would speak if he were naïvely dominated by fear, grief, love, or hate; he would gibber, wail, coo, or scream. When we speak of conversation we imply "natural" conversation, and we mean a kind of conversation untrammelled by the presence of an audience or a critic or of any desire other than that of getting the listener to understand and react.

In a similar manner, to say that speaking should always be "direct" leaves something yet to be explained. In the first place, the quality "direct" is not appropriate to all speaking, in the sense of colloquial, easy, unstrained, informal, unadorned. Large occasions and urgent issues set the speaker apart from his hearers, above them, removed. At such times colloquial ease can be the one manner most inappropriate. Informality can at times invite failure, while lack of adornment and the adherence to commonplaces can often give offence to the spirit of the occasion. Yet in all speech which judicious men hear gladly there is present some of this thing called directness. It comes again to the quality we call com-

municativeness, keeping enough of the manner of conversation so that hearers who are schooled chiefly to conversation can apprehend and retain it. The term is best used as placing a just emphasis upon the qualities of ease and simplicity, two virtues that most young speakers need to cultivate.

Exhibition Affects Communicativeness. A negative way of getting at this problem of a good speaking manner is to take note of that type of reading and speaking which is communication's opposite. It is best termed exhibition. Stage speech is not good before a committee or a board of directors, nor is the "ministerial tone" effective before a college faculty. Why? Because these situations call for communication a-plenty and for display hardly at all; while the stage manners and pulpit mannerisms are for show, for purpose of exhibition. The actor uses an exhibitory manner because his art compels him to; the preacher who commits the nuisance called the "ministerial tone" seems to do it from choice. That there is no compulsion upon him is demonstrated by the experience of hosts of his brethren who prove to be both successful and communicative. Obviously the intoning, chanting preacher does it to make a better show. So also the campaign spell-binder; he too is on parade, a part of an exhibition of histrionics; he does not represent—that is, the real campaign tail-twister does not—a sincere mind honestly trying to carry frank ideas to other minds eager to learn and hear.

All these various exhibitory manners, when applied to public address, or to plain speaking, come down to so many ways of failing to make communication the chief aim of the speech. What remnants of a conversational mode are left with them are only those of a tragedian, a paranoiac, a dandy, or a simpleton. Such manners belong only to exhibitory occasions—impersonations, acting, ritualistic ceremonies, and attempts to hocus-pocus a gullible public—situations where communication is at its lowest level and where fair conversation is not a part of the game. Their finest exemplar is the street-corner exhorter selling patent medicines; part show and part trickery.

Many of the ills of public address as we encounter it can be remedied by a better balance between the exhibitory and the communicative.

A MEASURE FOR EFFECTIVE SPEECH

Thus far we have offered no specific and precise guide to effectiveness in speech; the discussion has dealt only with rather vague generalities and has been concerned mostly with telling what satisfactory speaking is not and what the learner should avoid. To meet the problem constructively, analysis must go deeper; we need to define. What is speech made of? What are its mechanisms, its functioning parts, its cogs and springs? Before we are safe in laying down rules for practice it is necessary to get at the elemental things we are dealing with. Before the doctor can make diagnoses and offer cures, he must have a clear knowledge of the various parts of the body and the afflictions that beset it.

"Carrying Thought". What kind of elements will best serve? To speak of speech as communication and then of communication as conversation is clearly not enough. Will it help matters to define speech as "carrying thought"? Here is a familiar definition that is both true and worthy; by using it we keep speech out of the class of meaningless mouthing and over-use of exhibition; very commendable indeed. But is there in it that which will enlighten a learner as to when he is the possessor of thought to be carried, or has really carried it, or has carried it to the right place. The phrase is ambiguous, it is inexact. Thought strictly is not carryable.

The term "thought" is at best something elusive. Everybody uses thought. Thoughts fly around us all the

day long; they fill our minds continually; so we say. But in this every-day use of the term we are very far indeed from any agreement as to what we mean by the term. It will pay, then, in this study to be a bit more specific as to what we mean by "carrying thought".

THOUGHT AND MEANING

"No thoughts leave the mind of one and cross into the mind of the other. When we speak of an exchange of thought even the crudest mind knows that this is a mere figure of speech. To perceive another's thought, we must construct his thought within ourselves; this thought is our own and is strictly original with us. At the same time we owe it to the other; and if it had not originated with him, it would probably not have originated with us."¹

Thought is carried solely by sounds the speaker makes and by movements and attitudes of his body. These sounds and attitudes can be said to carry thought only as they convey *meaning*. Everything the body and voice do, brings meaning to the hearer and the observer; without meaning no thought is ever carried. In the sense that the speaker or actor sends anything vaporous or mysterious from himself to the hearer, there is no carrying of anything.

There is nothing occult about thought. The speaker merely uses sound waves and light waves to stir in the mind of the hearer mental processes that have *meaning*. In this way it is that speech can cause men to think and feel. Every sound we make has meaning, and every movement. The things we do may mean what we want them to, or they may mean the very opposite; but they

¹Bowne; *Metaphysics*, p. 407.

are pretty likely to mean something. Two general objections adequately sum up all criticism of public speaking, reading, or acting: "I do not know what he means", or "I do not think he means what he says". The art of speaking and reading is a problem in compelling listeners to get the meaning intended. To study how to present meanings, so that they will be clear and accurate, is then a study of how to use the right sounds of the voice and the right positions of the body.

The thing that happens to the mind of the hearer is this: sounds and bodily attitudes carry meanings to him; these meanings represent the stirring up of ideas, images, concepts, and judgments that already exist in his mind, or else are in a state of precipitation. "Carrying" thought, then, might well be changed to "stirring up" thought. Nothing goes from one mind to the other but sound waves and light waves that carry meaning; and as meaning is a fundamental element of all thinking and of all thought, to carry meaning is to stir thought.

If, then, carrying thought is a matter of making the listener understand meaning, speech as communication is a matter of compelling him to get the meaning aright. This principle can hardly be emphasized too strongly; there is little use in allowing an audience to get meanings that are wrong. If, as declared above, the surest way to condemn a speech is to say that you did not get the speaker's meaning or to learn that the meaning you got was wrong, then it must be said that communication is a matter of establishing *clearness of meaning*.

Clearness of Meaning. Clearness of meaning thus becomes the token of successful speaking and reading. Thought must come as a meaning that is unmistakable

to the listener; ideas and feelings must come to him with no haziness or vagueness. If we add to this now the clear fact that meaning is induced only by what is done by the body and voice, then the proper study of speech, as has been said, is a study of how to use sounds and bodily attitudes so as to make the speaker's meaning clear.

A good test of clearness of meaning is the strain the speaker puts upon his audience. Speech or reading at its best leaves little work for the hearer. Recall your experiences as you have listened to amateur speakers and actors, particularly actors. You will agree with a certain keen critic of the drama who provides this test for an amateur production: "Do I listen to it without continually 'pulling' for the players?" The test is good. If as you listen you find yourself working and straining in your seat, hoping and praying that the dear children or the beloved friends may do their prettiest, it is fairly good evidence that they are not so successful as they might be. On the other hand, if they permit you to sit at ease and enjoy the performance in calmness and repose, then they can be said to be succeeding. In the same way, when a speaker keeps his audience hoping that he will do well or else apologizing inwardly for his mistakes, the speaking is a failure. While if he can make them forget to worry about himself, can get them absorbed solely in agreeing with him or in opposing him, can compel them to follow his thought understandingly and in full measure, then as a speaker he is a success.

Meaning Carried by Body and Voice. Thus speaking and reading is a matter of carrying right meanings—thought—by means of the body and voice. Some measure of co-ordination between thinking and the voice-body mechanism all of us possess; we make out in daily conversation to have most of our meanings understood. But how many people are able to carry all their meanings for all occasions? In reality very few indeed. Seldom do we find audiences that appreciate us just as we

are. To accommodate ourselves to people as we find them we have to do just that—accommodate ourselves to them. And that takes skill and training, study and practice, thought and drill.

The majority of people are not well co-ordinated between thinking and the use of the voice, especially for reading aloud and for speaking before audiences. They need training. Moreover a surprisingly large percentage of people have obvious speech defects. Then also most audiences contain a majority of defective listeners; every new audience furnishes even the skilled speaker with a new problem, making necessary a constant study of peoples and occasions. Great learning is often exhibited in inverse ratio to control of voice and body, both in plain conversation or in public address, and almost never have they anything to do with genuine eloquence. Most of us as to control of body are awkward, muscle-bound, limp-backed, jerky; and as to control of the voice we are weak or noisy, raspy or hollow, hasty or drawly, monotonous or flighty.

So the study of speaking and reading resolves itself to this: Nothing but effective communication is acceptable; the model of communication is obtained from ordinary conversation; this model is of service for all speaking manners from the simplest to the most elaborate; these different speaking manners reflect the differences in occasions and purposes; each manner retains as much of the conversational mode and allows as much of the exhibitory as is consistent with its occasion and purpose; success in any given instance is determined by the speaker's ability to carry clearness of meaning; clearness of meaning can be carried only by body and voice; so a study of how to get better co-ordination between thinking and the body-voice compound requires a study of how the body and the voice operate to produce meaning.

THE CONVERSATIONAL COMPARED WITH OTHER MODES

Differences in Modes. In a study of speech it is necessary to make a very clear distinction between the manner of speaking and acting appropriate to a private conversation in an office or drawing room, and the manner that is necessary on the public platform. When two people talk together, they use a manner of expression very different from the manner of a man addressing a very large audience. Several degrees of difference in manner can be noted. Slightly changed from the manner of conversation between two is the manner one uses when he is the center of conversation at a dinner table or before a small room-full of people. There is something more full, more important, more dignified about the manner employed under such circumstances. Then again, given the same circumstances but assume that the speaker is somewhat excited, and the manner changes again. The speaker may become more noisy, may make gestures, may energize his face, and in general may show more animation and activity. Another degree of difference can be noticed in the speaker for a set occasion. There is likely to be more of an air of formality about his manner; possibly even a suggestion of stiffness or starchiness. But let this speaker become excited, though he may still retain his formality, he will also become quick, energetic, even voluminous. Then if he rises to the use of exalted sentiments, he will take on a manner still different; his bodily actions are likely to become more free, possibly violent; his eye and face and whole being will reveal meanings that he would not otherwise employ. Finally, at the farthest extreme of speaking is that which is used on an exalted occasion for the ex-

pression of high sentiments and before a vast crowd. This permits of almost any extreme.

Mistakes in Manner. Yet, in all these differences of manner it is possible for speakers to retain a conversational air and still communicate with their hearers. A great difficulty with much speaking that we hear, is that the speaker uses a manner inappropriate to the occasion on which he speaks. For a man to shout and gesticulate wildly to another man is appropriate only under unusual circumstances. But for a man to stand before ten thousand people and to employ a voice which cannot be heard beyond the third row, or which lacks power and drive, is a needless mistake. Probably the commonest error of all rises from the attempt of speakers to use the manner of a great occasion for a situation that is in reality neither significant nor important.

Take the common mistake of political speakers. Their characteristic style is a very pompous manner; a loud voice, with almost no change of pitch, with every word expressed at the same degree of force as every other word, and with all phrases and sentences delivered at the same rate of speed. This manner when used on an audience of a few hundred people becomes ridiculous. Yet it is precisely the manner necessary before a gathering of ten thousand people in the open air or in a large building, like, say, the Coliseum at Chicago. The author during the sessions of a national party convention took note of this manner in the building named, and observed that this inflated, pompous, almost puffed-up manner, so banal commonly on the political platform, and at which we so often smile, was simply the only method by which speakers at that convention could reach the fourteen thousand people there present. Speakers who did not use this manner, failed in their attempts to control and interest the audience. Yet, in itself, taken out of that setting, it is a manner to make the judicious grieve.

The clergy, likewise, have their own interesting mistakes in manner. The occasions for pulpit speaking most likely to be remembered with joy and exultation by a clergyman are those where the speaker and audience are bathed in floods of warm and hallowed emotion. The speaking manner appropriate to such an occasion has characteristics all its own. There is a prolonging of the vowels, a rolling of the consonants, an intoning of inflections, and a strong, powerful current of round, rich vocal quality. Anyone who listens under the spell of such uplifting preaching, when it is appropriate to the occasion, cannot but be greatly moved by it. When this manner, though, is applied to a quiet doctrinal discussion before a calm, deliberate, unmoved company of people, it becomes in its turn ridiculous.

So we might point out other manifestations of the over-exalted manner. It is common because the speaker, desiring to be a participant in a great occasion, uses the manner of greatness though his subject matter and the situation itself may allow only for the commonplace. The opposite mistake, that of using too slight a manner on an important occasion, is just as disastrous. A speaker who is addressing an audience that is tense with excitement or charged with deep feeling, makes as fatal a mistake if he uses the manner of calmness and unconcern. If he goes before a large gathering and uses the manner of the drawing room or the office he is very likely to fail. More often than otherwise this mistake in manner arises from simple incompetence, the speaker merely lacking power; he does not possess the physical machinery or the experience in speaking that enables him to adapt his manner to the occasion. Most students will find that their ineffectiveness lies in employing a private manner for situations that are public. Still some will be found who, imitating the champion criminal law-

yer of the home county, or the preacher who conducted the latest revival, will be using an inflated, glorified manner for situations that are rather tame and ordinary.

The Academic Mode. One especial warning may well be given to college and university students. There is a manner of speaking appropriate to the campus that may fairly be given a classification by itself under the title, "the academic manner". It is the manner of dispassionate, calm, judicious reasoning. It allows of no heat or excitement, and very seldom is accompanied by a movement of the hand or even by an elevation of the eyebrows. It is the manner nicely appropriate to the teacher, who above all things else must show a detached attitude towards his subject matter; the teacher must present truth in the calm assurance that it can be nothing else. The advocate before the bar, or on the stump, is frequently called upon to defend his truth with a suspicion lurking in his mind that someone else is likely to show that maybe it is not truth after all. Consequently, he is apt to think with heat and enthusiasm. But the college lecturer never allows his matter to run away with his manner. The academic manner exalts control, steadiness, deliberateness, serenity, and calm. Yet this academic speaking is after all only one rather narrow kind in the whole field of speaking; and the student of expression who expects to address non-academic audiences will find it to his advantage to learn the manners necessary for other types of occasions.

THE PUBLIC MANNER AS IDEALIZATION

Art is Idealization. The fundamental reason why careful account must be taken of the manner of speaking, is that good speaking, like any other art, requires a certain measure of idealization. It is an accepted canon of art that all artistic endeavor must be in some degree idealized, otherwise it is not art. Music is an arbitrary—idealized—selection of intervals and time; sculpture is an idealized representation of different forms of life;

painting is always a carefully selected—idealized—combination of colors, lines and composition. So, then, speech must be a careful and painstaking selection—that is, idealization—of the material of thought-carrying: ideas, images, concepts, vocal sounds, bodily postures, bodily movements, gestures, and facial changes. Unless there is this selection, this idealization, there is no art, no effectiveness.

This need of idealization asserts itself in public address and public reading as a matter of exaltation, or, maybe we had better say, amplification. It can with propriety be defended as in reality a matter of exaggeration—taking plain conversation as the norm. Now in using this term there is something of danger for the student who will not comprehend it aright. Let us illustrate it by describing the speaking method of a type of man we have all heard. He is always magnificent and weighty; when he addresses us, he makes us feel that we are a crowd of a thousand people; his voice is loud, his resonance full and booming; he almost spells out every word; and his whole manner suggests that the occasion is very, very important. When he says the simple words, "How do you do?", or "It is a fine day today, brother," you feel that whatever is so, is so most tremendously. His mistake is in using in private speech a manner appropriate only to public address. The manner itself, properly used, is excellent for a large crowd, but when uttered on the street or in the way of private affairs, it reveals itself at once as a manner we can then rightly call exaggerated.

But the "exaggerated" manner of public address, for large occasions and for the stage, is more than a

mere matter of making more noise for a larger crowd. It is a matter of changed personality. The man who assumes to lead a crowd of people sets himself up thereby as superior to the individuals in the crowd. By the very fact of assuming to command their thought, he makes himself a different person from the individual member of the audience. Accordingly, being a different personage from the individual, his manner must take on a different cast. The leader of men, being at least temporarily a more important man than the men he is leading, must act his part. Hence a public manner is a more important manner than a private; it is more deliberate, more imposing, more exalted, more elaborate, even more pretentious.

A Public Manner Necessary. So let not the student of speech methods fear to cultivate a broader, more expanded manner than he and his set are used to in every-day affairs. Speaking, especially in public, must be idealized to the extent that the manner of it be not too slight, too delicate. Moreover, when one is trying to give adequate expression to intense literature, one is simply compelled to work out of a commonplace manner and get into a manner big enough to fit the case. Imagine trying to read Macbeth in a parlor tone of voice or trying to give the right meaning to Lear with ball-room manners and action. Most students of speech must expect at the beginning of their study to see themselves depart very widely from the manner and manners they have used most of their lives. Otherwise they will be unimpressive and ineffective. Many will have to forget the advice of parents and teachers to make themselves inconspicuous in public places, and will have to learn their first lessons

in assertiveness, aggressiveness, and dignity. At first they will find it hard; but as soon as they realize that public speaking operates under a code distinctly different from the code that governs the dinner table at home or the social gathering, they will learn the way to acquire effective speaking manners for the platform and the stage.

DESCRIPTION OF THE CONVERSATIONAL MODE

If all speaking and reading is a form of conversation and if it also is a matter of the use of body and voice, then the best way to learn what good speech ought to be is to describe, in terms of body and voice, what good conversation is.

Polite Conversation the Norm. Necessarily this description must be in general terms; general enough to fit all occasions. Later in the text there will be a discussion of the more particular changes needed for this or that special occasion or special type of speaking. What we have in mind at the present juncture is *polite* conversation, the model to work towards if you desire to mingle with polite people. Fish-wife conversation, bar-room conversation, bleachers conversation—all of these are real enough and direct and natural too; but it is safer to take our model from the drawing room, the directors' table, and the committee meeting.

The Body in Conversation. What is polite conversation like? Let us describe it. First as to our bodies; they are at ease yet are not slouchy, alert without being stiff or too aggressive, tense or relaxed as the occasion requires. Standing, men do not prop them-

selves by means of the furniture—all the time; having two feet, they use them both; stiffly erect or flexibly informal they change as the case demands, moving about freely enough to keep from seeming paralyzed or frightened; and they rarely allow their hands to remain out of the conversation, rarely indeed. They use their heads, literally, moving them from side to side and up and down; they corrugate their foreheads, frown, pull down the corners of their mouths, grin, grit their teeth, pucker their lips, wrinkle up their noses, blink their eyes, squint, wink—well, the list of facial expressions and bodily activities is a long one, but in polite, proper, gentlemanly, “nice” conversation that is really alert and outright, about all possible kinds are used and used with propriety. Our model mode allows them all. If you doubt it, watch any company of people in vital, earnest, sincere conversation, when not making a show of themselves or governed by the constant fear that they will do something improper. Catch them unafraid, at ease, working freely, then note what they do.

The Voice in Conversation. Then as to voice, in refined but not tame conversation; there is almost nothing the voice does not do. It goes constantly up and down in pitch, running the whole gamut in one sentence or in one word; or it confines itself—intelligently—to a high or a low or a medium level with little change at all. Also it now drags and now tears along like lightning, sometimes all fast or all slow, but most of the time very much mixed up; it halts to feel for a word, and finding it makes forward to get the sentence finished at one gasp; for the most part it is sprinkled with pauses, for breath, for emphasis, and for getting a grip

on the next idea; but it is never jerky to the point of senselessness nor even unvaried with the precision of a typewriter or a metronome. Also it changes in volume; it grows now loud and strong, then it murmurs and purrs; it strikes some few words with a vigorous thump, but brushes the majority of them with a mere touch; to the loudness or softness of tones it gives abundance of variety and rarely indeed is all noisy or all soft. Lastly, it uses the voice in all sorts of ways; with wide open, relaxed throat, with sharp head resonance or with the booming reverberation of the chest and lower throat; at times it comes to a whisper, a falsetto, a whine, or a growl—yes, even in the politest of conversation; among these kinds of voice it makes swift changes, going rapidly from one extreme to the other, and seldom remaining the same for any very long time.

Modes Vary by Occasions. All these things, and more too, the voice does in proper and acceptable conversation. Not every one of these activities takes place in every possible situation; that is, in the use of all modes of speaking; in fact, differences in modes are nothing but differences in the number and kind of these devices employed; on one occasion such and such are in order, on another an entirely different collection of them. All this is determined by the occasion. For one purpose we are noisy, high-pitched, tight-throated, fast; for another we are moderately loud, first fast then slow, varied in pitch, and open-throated. Any one mode of speaking differs from the straight dinner-table conversational mode by using more or less of certain of these bodily and vocal devices.

ASSIGNMENTS

1. Observe the conversations you hear; take notes on the following qualities:
 - a. simplicity, directness, naturalness
 - b. energy, force, violence
 - c. gentleness, moderation
 - d. brightness, alertness, verve
 - e. dullness, monotony
 - f. speed, slowness, rate in general
 - g. modulation of voice in pitch
 - i. animation of body, movement, gesture
 - j. tendencies toward display, "showing off"
2. Prepare a three-minute talk to be delivered in the speaking manner you use among your close associates; following are suggested topics:
 - a. My Home Town
 - b. Why I am Afraid before an Audience
 - c. My Pet Aversion
 - d. Embarrassments I Have Known
 - e. The Greatest Thing in the World
 - f. The Values Men Fight for
3. Take notes on speeches you hear; notice the following points:
 - a. Was the speaker "natural", "direct"?
 - b. Was his meaning, as carried by voice and body, at all times clear?
 - c. Can you detect any errors in the speaker's selection of his speaking manner for the occasion?
 - d. Was his manner too slight or too grand for the occasion? too "oratorical"? too academic?
 - e. Was idealization manifest? how shown?
 - f. What marks of a public manner can you identify?
4. Commit to memory a three-minute passage of literature and deliver it in the manner of unembarrassed conversation.
5. Witness plays, impersonations, dramatic readings, and mark the elements of speaking that are not common to ordinary chat. Determine the emotional conditions for conversation that would make such speaking style appropriate.

CHAPTER III

ACTION

ACTION THE FOUNDATION OF SPEECH

Body or voice, which should be studied first? First ask, Which comes earlier in the struggle to learn how to communicate? Clearly the body; true of the race and of the individual man; for primeval man communicated by signs before he ever talked, and so do children. Hence in the study of how to improve speaking and reading, the body properly comes ahead of voice in time.

Action an Aid to Speaking. To meet the issue of how much bodily activity is acceptable, observe men going about their business trying naïvely to get the best results they can. The live ones—are live in bodily action as well as mental alertness; in fact, as we shall see, live body equals live mind. It is a simple fact that most successful speakers, men who actually win and influence audiences, are, on the platform, alert, animated, never at rest, always doing something with arms, hands, legs, head, and face. Also it is easy to note that almost any speaker who is active on the platform—within moderation—gets results, receives his full measure of success; some of them, by very virtue of this bodily alertness get more of it than their message really deserves. From such we can see that obviously action at least pays; audiences like it; it is plainly valuable in establishing good communication.

Not only is this a matter of common observation, but it is based on a fundamental psychological fact. "Live" speaking, just referred to, is in reality *emotional* speaking. Now there are precious few occasions, *if any*, when effective speaking is not emotional. Try it and see. The fallacy in *dry-as-dust*, or the "academic", style is the attempt to offer speaking that is unemotional. Strictly there can be no such thing; that is why there are college lecturers who become amazed that their students do not seem to grasp what they say, pearls before swine and that sort of thing. The point is that the student does not feel himself a party to an act of genuine communication; for the very reason that the situation is rifled of its emotional verve and snap.

Emotion a General Bodily Action. An emotion is described most simply as a general setting off of a bundle of actions all at once; in the more intense emotions the whole body is set in motion; head jerks, arms fly about, trunk does any number of things—chiefly internal but having a lot to do with the state of mind—legs stiffen or weaken, take to flight or give out entirely. So whenever the speaker gets emotional—and he always does so if he is alert and in earnest—he is muscularly activated all over his body, or at least in the larger number of his members; most of the time, though, all over. How, then, can a speaker ever communicate warmly, even hotly, if his voice and words are warm and his body cold! The answer is simple; it can't be done, and is not even tried among men endeavoring to settle interesting and vital affairs. Judd points out:¹

¹Psychology; p. 186; 1907.

"there is no such condition as one of absolute rest of the hand muscles. . . . Experiments with ouiji boards show that the hand moves in thinking"; and it is not the hand alone, by any means. No speaking can be fully live and animated unless the liveness and animation is displayed by mind, voice, *and* body. Of these three the body is the one to come first in time. It has to; the emotion felt, which gives the speaker his urge to demand a hearing, is altogether bodily from crown to toe; and from crown to toe action is needed to give the thought adequate meaning for the listener.

Action Makes Prompt Appeal. That the body goes before the voice is true for yet another reason; an audience almost always sees a speaker's body before it hears his voice; and from the very start what he does, or does not do, communicates meanings to the audience. A speaker cannot walk out upon the platform, sit down in his chair, approach the audience, even cannot sit still, or stand as immovable as a post, without telling his observers all sorts of things. Being silent he yet speaketh, and there is no way to avoid it; for lack of movement can be as eloquent as movement all over the platform.

Things seen are always more likely to carry meaning than things heard; the eye is almost in every case a keener interpreter than the ear; and we can more easily be confused by a medley of sounds than by complexity of visual objects. This accounts for the great popularity of the picture show over the spoken drama; people can understand it more surely and quickly. Actions speak louder than words, you see. Speech without action is particularly hard on the hearer; it is for the highly educated only, especially people of sedentary habits. Unless you are sure that you shall speak only to intellectual

Quakers, better add to the power of your thinking and of your voice the power of an alert, energetic, yet controlled body.

Academic Manner Hardly Typical. A word of warning is in order here. Most teaching of speaking is carried on amid academic surroundings; what more natural than that academic standards should there be dominant. But it so happens that the academic world has some unworkable notions about the use of the body in speech; mostly the result of fears and odd emotional complexes. The academic attitude seems to assume that arms, legs, and trunks are bothersome, that to exert them in public is not good social form. But it would be well to remember that academic lecturing is not a good norm of live conversation; it is too often, and typically so, dry and formal and afraid of something, nobody seems to know just what; unless it be that the academic mind has a veritable phobia against being like other people, politicians, preachers, merchants, working people.

Students who intend to become merchants, preachers, engineers, leaders in civic life would do well to get the academic style in its rightful place; it fits only one spot, the college class room; and unless you propose to confine your speaking to these narrow conditions, get a broader conception of the powers and obligations of the speaker. The same warning can be given against the specific oddities of stump speaking, sermonizing, camp-meeting evangelizing, and selling Indian medicine on the street corner. But to these types the student is relatively little exposed as against constant contact with teachers and college lecturers. It will pay every student to keep his future life work in view, and remember that in most situations a vital, alert, animated body is a capital asset for effective speaking.

Bodily Alertness Means Alertness in Speech. An even more vital need of cultivating control of the body

highly interesting page

for speaking exists. Competency in speech depends very greatly upon general bodily alertness; disorganized body equals disorganized speech mechanism. This is an equation that can be counted on almost absolutely. People who stumble and fumble in their ordinary conversation are the very ones who bungle with their hands and cannot keep their feet where they want them.

It is an odd fact, but worthy of note here, that skilled athletes and good dancers almost never mumble, mouth their words, or halt in their speech. Mind, this is not touching on speaking in public; for the best of bodies and minds go wrong there, in the presence of others, where emotional complexes can disrupt the most nicely adjusted systems. But show us a man who is handy all around and all the odds are that he will be able to use his tongue fluently and clearly in unstrained conversation.

This all comes about from the soundest of psychological foundations; it goes back to the order of development of the muscle systems of the body. Psychology insists that the muscle systems that are trained first have most to do with our future behavior; hence the power over our lives of heartbeat and the action of the lungs. Less vital, but not to be escaped ever, are the muscle systems that govern our earliest volitional actions, like sitting up, walking, handling things, or moving the head around. These accomplishments all come earlier than the volitional use of voice for speech; so that when the child first tries to talk, it does so at the same time that it does all the other things it has already learned. Thus its acquisition of the ability to talk can in no wise, except in abnormal cases, be separated from general bodily action or be made independent of it. When

the child says "Goo" in its eloquent way, in addition to using its throat and lungs, it also tightens up its body, waves its arms, curls up its legs, and twists its head in all manner of ways.

Every action that a child makes is in effect a general action; eye, neck, arms, trunk, legs all work together; only after some years can it with any success at all limit the actions of any one of these. The school boy learning to write kicks his feet, bends his back, screws his head around, and tries to poke his tongue through the side of his face. Later he learns to use his arm only; at least so that no one can detect all the other little motions that go unobserved of others. As to speaking, it is only after considerable effort and after many cautionings that the child can speak without getting wrought up all over. And no man ever gets to the point where his whole body will not break into veritable spasms under the attempt to speak under emotional conditions. That is what ails the stutterer and the stammerer; speaking is too emotional for them; they can do nothing but lose control all over the body, and being uncontrolled in the muscles of the whole body they are naturally uncontrolled in the muscles of the voice. That is what makes men tremble on the platform, or sweat all over, or become immensely fatigued by a twenty-minute talk before an audience. They are at work all over the body.

Yet this rule must not be misunderstood; it says that effective co-ordination of arms, legs, back, and head implies the ability to speak easily and understandably; that lack of co-ordination leads to mumbling, indistinctness, stuttering, stammering, and all the various forms of mouthing one's words. But let the emphasis be upon *clear and meaningful* speaking, not upon mere glibness, garrulity, verbosity, or senseless jabber. Fidgety people often talk fluently, but not interestingly or with enlightenment. Also it applies to unstrained conversation and not to public speaking under high emotional tension.

What is more natural than that an earnest, wide-awake man, who really desires to communicate with others and to insist that they get his point, should lean

forward, thrust out his chin, stiffen up his back, and point a finger or shake a fist. It is the only way he has ever learned to communicate his ideas; and to deprive him of the chance to do it this way almost deprives him of the chance to communicate freely and easily. As soon as you restrict his arms and legs, you restrict his speech. There is vastly more sense than nonsense in the reputed Frenchman's remark, "Let go my hands, I want to talk"! It is not a matter of nationality; we are all built that way.

After all, observation is the best way to get evidence on this point. Listen to the speaking of the man who believes firmly that he ought not to use his face, arms, or body in speaking; then listen to the conversation of the man who has no such inhibiting theory, who is not afraid to "talk all over his body". Hear the speaker who stands like a post with dead arms and limp body, and who merely pokes his hand about or slumps down on the platform or the furniture. Then listen to the man who takes a posture that fits his words, who uses his arms and hands in support of his voice and his ideas, and whose body is a part of the thought he is communicating. This is the man who can always talk straight on; sometimes too well if he has not been taught to moderate his garrulity or tone down his glibness. This is all apart from the alertness or vitality of his train of thought; merely applying to his use of his body—including voice—in speech. The man who is muscularly attuned all over is bound to be easy in his speech.

Only practice and much of it will ever enable the majority of college students to get their whole bodies under control enough so that they can stand up in public easily and comfortably and

make other people understand them clearly and appreciatingly. They must practice action of body and voice both; for what is the voice but the response of certain muscle systems, all bound up, in the inter-locking hierarchy of muscle systems, with the eyes, face, head, neck, back, arms, and legs. Therefore bodily action cannot by any sound theory of speaking be relegated to even a second place.

Action a Help before a Crowd. Still another reason is dominant why there should be considerable study of how to control the body. The very nature of a mixed audience puts a premium upon bodily communicativeness. In the presence of an audience what the speaker does counts often more than what he says. The more mixed the crowd, or the larger, then the more significant are his visible actions. A crowd is made up of people reduced by the presence of so many others, mostly strangers, to a very small number of primitive processes. It is full of fears, restraints, inhibitions; it cannot reason well, it is easily distracted by the great number of things going on all at once; it is more like a child than a man, a savage than a person of cultivation. Then like a child or a savage it reacts to bodily movements more readily than to words; movements are simple, words are highly complex.* Before large gatherings only simple words are effective; but actions are always simple, therefore just right for such audiences. Amidst the excitement, emotional distraction, and general bodily strain of a large gathering or an excited crowd, action is even more vital than words.

Actionless Speaking only for the Sedentary. So the speech philosophy that grows from this is that actionless

*See Romanes, G. J., "Mental Evolution in Man"; Chap. VI.

*Then stage models boiling down -
 down to regular hand*

speaking is only in order among the most calm, judicial, intellectual of audiences. Before mixed crowds, or people not highly sophisticated, men and women who lead active physical lives but much less active thought lives, it is out of place. To get a maximum of success with a lifeless body is not possible; by standing like a post, or by slumping over the furniture. Nor is it possible where audiences are in any way under a strain. Only where men are exceptionally schooled to inertness or when they are gathered in informal, congenial, and sympathetic groups can a speaker be effective while lifeless of body, weak of back, and inert of arms.

To most students, training of the body for speech is not easy; they are too much given to emotional complexes; fear, bashfulness, lack of confidence, a sentiment for excessive quietism inculcated by lessons in manners for the parlor and the dining table. They have been taught, with severe lessons sometimes, not to make energetic or swift movements, especially in the presence of others. Also every man is just enough like the rabbit or the robin so that when he is greatly frightened, his first impulse is to "freeze", to make no motion that will attract attention. With green speakers this obviously represents the lack of a real communicative attitude toward the audience. A speaker ought to be reaching out to get his hearers, eager to get in touch with them, even to mingle with them; but the shaking, stammering novice on the platform giving one of his earliest public addresses, has little inclination to get in touch with the audience; what he wants is to get away from them; he would much rather run. In fact that is what half of him is trying to do when he shakes and quakes.

But even so calm and courageous a speaker as Wendell Phillips said that he never approached the moment before making a speech without wishing that the floor would open up and let him down out of sight. In fact, every speaker worth listening to ought to have a mixture of feelings; first, an eager desire to get at that audience and give his message; secondly, an

earnest fear that maybe he is not good enough to assume to teach and guide them, and a powerful respect for their dignity and worth; thirdly, the determination that come what will, he will give them the best he has. If he maintains this attitude, let him tremble in the knees, yet he cannot be driven from the platform with anything short of bayonets, and he will win the respect of the audience by revealing respect for them.

GRACE AND AWKWARDNESS

Grace Involves Economy. Says Professor Max Meyer:¹ "The disappearance of awkwardness is generally equivalent to the dropping of all movements unnecessary for the end in question. A graceful motion is simply a motion no element of which appears to be superfluous. The acquisition of graceful motion means motor condensation". Herbert Spencer defined grace as the least expenditure of motion possible. This definition has been challenged, and rightly;² the observer does not see grace in a movement merely because the movement is the acme of economy; to be graceful it must at the same time reveal to the eye enough strength to insure the successful accomplishment of the action.

Spectators Become Imitators. The reason for this is found in the psychology of perception, or interest, or attention. Why does one action influence observers while another leaves them unmoved? Why do we enjoy one action and dislike another? It is all a matter of perception, the ability to comprehend what is going on, the capacity for understanding and appreciating. Perception is a participating function; it is a process of

¹*Fundamental Laws of Human Behavior*; p. 90.

²*The Aesthetics of Motion*; George H. Browne; 1917.

reproduction; it is a form of imitation. Psychology teaches today that whatever is grasped or apprehended, whatever makes an impression or "takes", does so by impelling the observer *to try to do the thing he is observing*. If a spectator does not in some way reproduce the act of the speaker or actor before him, it is proof that he is not interested, is indifferent, has fixed his attention on something else; in other words, he does not "get" it.

Obviously such reproduced action is not copied by the observer in precisely identical form; it is done incipiently, representatively, sketchily, diagrammatically, in outline. Observe the crowd at a football game leaning toward their side's goal, and you get the psychology of perception in its most patent form. When we behold jumping, vaulting, dancing, throwing, almost all of us can catch ourselves trying to go through the same movements; these are cases in which the movement is plainly obvious. No less present is it, however, in other instances where the action is not so easily detectable. But if there is perception, apprehension, understanding, there is action, open or incipient.

So that a moving, bending, gesturing speaker asks his audience to move, bend, and gesture too. Some of the things he does—most of them in fact—experience has taught them how to do. They know, in their muscle systems, how those actions ought to be done, how much exertion is required to do them. Therefore they subconsciously can tell when the showing of muscularity is sufficient and when it is too great or too little. Actions that they themselves cannot perform mean nothing to them; in the presence of such actions they are indiffer-

ent, they lack attention, and have no concern one way or the other. Or else trying to perform them, they fail, and promptly feel uncomfortable. In any case where the action does not impress their muscle systems as suitable for the action, there is an impression that it is not right. This is equivalent to saying that the action is not graceful; for a graceful movement is one which leaves the observer feeling that it is being done the precise way in which he himself would do it.

PUBLIC SPEAKING AND READING

Grace is only for normal people. For an audience of people not bi-laterally symmetrical, or born with one arm, or paralyzed on one side of the body, that which the normal man calls grace would be distinctly awkward; to them the normally awkward would at least part of the time appear graceful. To speak truth many people are in some bodily way non-symmetrical; accordingly, it is easily possible for a performer or speaker to be too graceful for the occasion. Then, too, there are occasions and ideas that call more for awkwardness than for easy grace. Also it is by no means true that awkwardness is always out of place. An awkward audience can easily react more readily to an awkward speaker than to a graceful. Yokels, bashful youths, and bookish or sedentary men are likely to be a bit uncouth in their actions; as a consequence their taste in the bodily movements of speakers rather passes the comprehension of other people. Also it is common enough that the speaker or actor tries purposely to represent awkwardness and lack of grace or ease; then he is uncouth and ungraceful very properly. But before athletic, dancing, physically attuned observers grace is essential; without the combination of ease and strength that stirs in the observers the same type of movements the performer makes, there is no impression, no reaction, no understanding. But bodies well trained to action determine at sight whether the thing being done is done well, neither too much nor too little.

ANALYSIS OF GRACE

Action Requires Muscular Tension. The first thing to note in the analysis of action is that it depends on the use of the muscles. Now there are just two things that can be done with muscles: they can be hardened or they can be relaxed. The making of movement of any kind involves hardening. So it is plain that in bodily action there must be considerable use of hardened muscle. Enough energy must be put into muscles to make the movement as forceful as the thought demands. In changing position, in gesturing, in facial expression there must be a constant exerting and tightening of the muscles used. So we may offer as the first requirement of action the use of enough tension of muscle to carry the right suggestion of strength; to insure that the meaning carried will be definite and forceful enough for the thought intended.

Then, obversely, we must note the need of relaxation. The use of muscles means the relaxing of them from time to time. In fact, the relaxed state is the normal; we tighten up only under motivation, when we have a special reason for it. Most students, however, once they get before an audience and try to make a gesture or to effect a change of position, are one hard muscle from head to toe. The result is only awkwardness; a speaker in such a predicament carries nothing but the wrong kind of meanings. What he actually succeeds in expressing is usually the opposite of what he intends. He usually wants to give a representation of a leader of men directing their thought; what he actually discloses is a badly frightened duffer making absurd postures and foolish movements of the hands, legs, and

face. His intended meaning fails to get to its intended mark.

Strength and Ease both Necessary. This enables us to say, then, that the two requirements of Action are *Strength* and *Ease*. To assert this is almost to speak in a paradox; the two ideas seem contradictory. But the proper way to state the case is to say that the effective use of the body for expressing the right meaning is a *judicious combination* of ease and strength. The very making of the movement necessarily calls for strength; but the confining of it to only such muscles as are needed and only in the right degree calls for ease.

Grace is Co-ordination. This, again, might be discussed by the use of the familiar and much misunderstood word grace. Grace is nothing more than a happy combination of ease and strength. Flabby action is seldom acceptable; action that is stiff and too vigorous is no more so, though there are times when a limp flop expresses just the right meaning, and other times when a stiff poke is precisely what is needed. So we may not say that either is altogether wrong or altogether right. Effective action under any and all sorts of circumstances calls for every degree of vigor and every degree of relaxation. The only rule that can possibly stand is the rule that calls for a *combination to suit a given case*.

Ordinarily, the more tension one uses, the less graceful one is; grace is almost always accompanied by perfect freedom of all muscles and joints. Grace in action and gesture can be defined as a maximum of relaxation consistent with the necessary amount of strength. Action, gesture, and movement play their part in expressing

thought by first employing enough muscles to show the right meaning, but at the same time keeping as many muscles out of the action as possible. There are two kinds of awkwardness; one the result of too much stiffened muscle, the other the result of too much relaxation. The cure for stiffness is relaxation; the cure for flabbiness is an increased tenseness of muscle. Some speakers stand as if they had only a tow-string for a back bone, as if their hips were almost dislocated, their elbows useless, and their fingers crippled into claws. Any one of these defects can be overcome by the right amount of tensing in the muscles concerned. Other speakers stand like a ramrod, with knees aggressively stiff, back painfully straight, shoulders muscle-bound, elbows looking as if they could not bend, wrists rigid, and knuckles and fingers like so many unjointed bones glued together or sprawled out in all directions. The cure for such boniness is to relax the muscles that control the joints involved. Ease and strength; this is the ideal to be sought. Gestures mean nothing unless they are strong enough for the thought; and they bring meanings that are faulty if they are displeasing to the eye.

Action Should Induce Thought. It must not be forgotten that assuming poses and making gestures is only a means of enforcing the meaning. As soon as posture or action becomes an end in itself it invariably becomes ridiculous; it is exhibition only; worse, it gets in the way of thought. As soon as a gesture comes between the hearer and the message, it is a failure and a nuisance. But the right gesture or the appropriate movement of the body, adding to the thought, or being itself the carrier of meaning, is an indispensable help to both speaker and hearer.

Excellent.

STAGE FRIGHT

Stage Fright is Over Exertion. Very much akin to the problem of grace and awkwardness is that of Stage Fright, inasmuch as both have to do with the speaker's muscular activity. Stage fright is a matter of too much muscularity; never is it really a matter of too little. Obviously it is an affair of emotion; emotion superabundant. If, then, an emotion is a general stir-up of bodily action, stage fright is a case of too much general stir-up. It is a clear mark of lack of training; for training is a matter of learning how to do things without doing them all over; to do them with part of the body only. A man frightened or angry or in love forgets how to act by parts and goes at it with the whole body.

Now speaking in public is a matter both emotional and intellectual; one simply cannot escape getting the whole body into it, and yet the speaking is likely to be best when there is localizing of activity. Under the influence of stage fright the intellectual focussing departs, and nothing is left but a general, evenly-distributed explosion, often painfully intense and violent. Under a deliberate—intellectual—speaking manner certain parts of the body ought properly to be taut and others slack; but in stage fright everything goes taut at once. Trembling of the knees occurs because more muscles than are needed to keep one standing up are set in motion, one set of muscles trying to pull the shaking one down at the same time that another set is trying to hold him up. Sweating is the result of too much work all over; likewise, with hard breathing, visceral disturbance, and gasping for breath. The arms tremble because they want to

hold still and wave about at the same time; the back and hips get stiff through an overplay of exertion in keeping them at their task of holding up the body.

The Cure is Relaxation. The cure for stage fright is simple enough in the telling; hardly so in the application. It is this: simply relax whatever muscles are not needed to accomplish the thing you are trying to do. Use enough energy in the legs to stand on, and no more; those muscles which by their opposition cause the trembling at the knees must be relaxed. Reduce the extra muscular tension in the back and hips; so also that of the arms, hands, and especially of the neck and face. The cure for those speakers whose fright is genuine and extreme and seemingly hopeless, is to in beginning to speak while limp all over, except for the vocal apparatus. Start freed of any possible excess of muscular tension. Then gradually add a stiff back, legs strong enough to hold the body, arms falling just in place but nothing more. So also with the rest of the muscle systems—hands, neck, and face. Practice this sort of thing until you have achieved control over each of these systems and can throw each into or out of gear as you please. This is the essence of intellectuality, mental strength, self-possession. It is the opposite extreme from the baby's general explosion; for he lives in a constant state of stage fright. This is the case even when he howls, for one of the surest manifestations of fright in green speakers is the disposition to roar. The cure is far from easy, either for the baby or for the college student; but except for psychopaths it is entirely possible always.

Audiences Chiefly Sympathetic. One other bit of advice for the frightened novice is valuable; your audience will not hurt you. Not one audience in ten thousand ever does anything mean or harmful to the speaker. In all probability your audience is more anxious than you to see you stand up like a man and do well. But they positively do not bite or throw things; not in your kind of society. So trust their good will, and satisfy their prayers for you. Faith in them and faith in yourself are the best mental cures; to be applied with the bodily cure outlined above. The two combined ought to work salvation in even the worst of cases.

ASSIGNMENTS

Grace and strength can be acquired only by constant practice and study of one's actions. Learn to criticise your own movements and know what you are doing in practice. Get your limbs and body so well in hand that your whole body *automatically* reacts to what is going on in your mind. Cultivate that co-ordination between body and mind that suits the action to the word in the right degree of both ease and strength. Learn to think with your hands, trunk, legs, and neck. Make your movements expressive of the meaning you have in your mind. Work before a mirror and observe what you look like in action.

1. Image situations into which you might be thrust and get the right bodily set to meet them. In every case aim to be energetic enough to suggest the thought you have in mind, but watch yourself to see that you have not an over-use of stiffened muscles. Study every limb and joint to see if it is playing its part in getting the right co-ordination. Work for automatic action. Image yourself accusing someone, defying a mob, pleading for your life or the life of another, facing an object of great frightfulness or danger, asking a friend for a favor, refusing someone's petition, insisting that you are right, demanding that men listen to you, uttering a protest, warning one of danger, pointing out the truth of the matter, or telling how it all happened.

2. Do a moving picture act. Devise a story that you can carry by means of movement alone, and try to act it so that it

suggests to observers the meaning you intend. Keep studying yourself to learn where your restrictions or excesses lie; then try by repetition of the action to overcome them. Continually work to get a co-ordination between your mental processes and bodily action. Notice how much more easily the mind works when the body is rightly set for your thought. Also observe that feelings of reserve, bashfulness, and awkwardness wear off as you gain facility in getting body and mind to work in unison and harmony.

3. While viewing exciting picture plays, games, circus or vaudeville or any other kind of alert bodily movement, observe the tensions and strains in your own body.

Analyze these and describe them.

4. Stand as before an audience and ascertain as far as possible what is the best combination of ease and strength necessary to a good platform presence.

5. Indulge in any exercise that brings into play a large number of the muscles of the body; games, gymnastics, setting-up exercises, aesthetic dancing. All such activities help greatly in removing inhibitions from the mechanism of speech. These are always carefully cultivated in special schools for expression and acting, and are at the bottom of much of their most successful work.

6. Prepare a three-minute speech. Deliver it with interest and enthusiasm; keep the body meanwhile relaxed enough for ease but tensed enough for the energy you feel and wish to show.

Suggested topics:

- a. A Needed College Reform
- b. A National Need; A State Need; A Municipal Need
- c. My Political Hero
- d. What Religion Will Do for You
- e. Better Business Ethics Needed
- f. Reform the Law
- g. Stand by the Team
- h. Vote for Our Candidate
- i. Take Your Work More Seriously.

7. Commit and recite a passage of literature good for public reading; learn it well enough so that you can give considerable attention while reciting it to what the body is doing. Stand erect, with a proper balance between ease and strength.

In these exercises do not be concerned only with making your position just what it ought to be. Concern yourself also with realizing the need of co-operation of body and thinking. Make it your effort to get as far on toward ease and strength as you can without having to pay specific attention to any particular muscle, joint, or limb. Make it strictly an exercise in getting the whole organism to work together.

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CHAPTER IV

POSTURE, MOVEMENT, GESTURE

We have seen that the body is the basis of speech; without bodily competence there is small likelihood of competency in speaking and reading. Also the messages sent out by the body become important because they are sent earliest and are read with great facility by the majority of people. Next we come to an analysis of the uses of action in practice.

POSTURE

The first thing an audience is likely to notice about a speaker—after they have caught sight of his stature, his general dimensions, and probably his clothes—is his bearing, his carriage, the position he assumes before them. Or, speaking more to the point, the first *meaning* that he carries to his hearers comes from his general position on the platform. This we call Posture.

Posture and Weight. Posture is the way a man stands. Mostly we have been told in the past how to place our feet, on the assumption that if the feet are in the right position, everything else has to be rightly placed. But if you will try getting good posture merely by thinking of your feet, you will readily be convinced of the futility of such an attempt. True, the feet must

be reckoned on, but one can set one's feet according to the most carefully considered rules, and still present to observers a model of awkwardness. The vital consideration in Posture is not the planting of the feet in a given relation to each other, but the *distribution of the weight of the body*. Get the weight in the right place, and the feet have to take care of themselves. Nature provides for this; we never allow ourselves to tip over when a slight movement of the foot will save us. Get the weight placed aright and the feet will do their duty.

The Weight Should be on One Foot Only. In the first place the weight must be on one leg at a time. By this it is not meant that one should stand like a stork, but that the major portion of the weight—very much so—should be distinctly on one leg and, so, on one foot. If you will try the following experiment, you will get the point:

Stand with the weight distributed as evenly as you can between the two feet. Notice your attitude. Do you feel that your posture expresses any kind of meaning suitable to public speech? Rather do you not feel that you are half way between attitudes, that you are in a sort of transition state, giving the appearance of a man who does not know exactly what he is going to do next? Get some other person to try the same experiment for you, and notice how he looks, see what his posture means to you. Then have him change, throw his weight upon one foot or the other, no difference which, and see if you do not feel that he means something more definite, both to himself and to you. Then do it for him and have him notice the difference in meaning. It will be strange indeed if you do not feel more like speaking with the weight on one foot and if your observer does not vote that that way is the more meaningful especially for a speaker who actually sees his audience and is reacting to their presence. The weight should leave *only the weight of the relaxed leg for the other foot to sustain*.

The Possible Positions. The number of points on which the weight can be placed are limited. They are six in number:

- Ball of right foot.
- Ball of left foot.
- Heel of right foot.
- Heel of left foot.
- *Outside edge of right foot.
- *Outside edge of left foot.

With the weight placed on any one of these points the problem of what to do with the foot that bears the weight is solved; it must be placed under the center of gravity of the body. This statement of the case relieves us of worry as to whether we should put a foot forward or back or to the side or in any other specific spot, place, or direction. The foot is a secondary consideration; get the weight placed aright, and the foot will take care of itself. As to the relaxed foot, its place is determined by the law that governs tension and relaxation of muscles. Let it relax easily and comfortably, retaining enough tension to do its work, and no more.

In animated and vital expression, where the speaker has a thought that he really wants to get to his hearers, the weight will be placed on only one of these "points". To make your posture mean anything definite to an observer, place your weight on the ball, heel, or edge of one of your feet; on the ball when your thought is aggressive and when you are intent on getting as near as you can to your hearers; on the heel when you wish

*Used but rarely; a possible position, however.

to express relaxation, quietness, repose, a desire to be easy on your hearers, or during a transition in thinking; the outside edge only in unusual circumstances, when turning to face that part of an audience well around to the sides.

Ordinarily the weight will be most expressive on the ball of one or the other foot; slightly less frequently it will be on a heel; while only seldom will it fall on the outer edge—only where an unusual necessity requires that the speaker make very wide turns of the body.

A good test of whether you have the weight on only one point is to see if you can lift the relaxed foot and the other half of the foot that bears the weight. For example, place your weight on the ball of the right foot; then try to take your whole left foot and the heel of the right foot from the floor without changing your center of gravity. You will probably find that in order to get all three from the floor, you have to swing forward and to the right. If you have to make a very pronounced movement of this kind, then the probabilities are that you are not in a very good speaking position. If, however, you thrust your shoulders forward even but a few inches, your position will probably be effective for ordinary address.

Providing for the Relaxed Limb. Next we consider what to do with the relaxed leg and foot. This ordinarily causes more trouble than the leg that is energized. The best advice is to forget it. With most people nature has provided enough of muscular good sense so that this relaxed limb will fall easily and gracefully into place and not attract any attention to itself. In the following suggestion lies the whole answer: let it relax in such a way as not to be noticed at all by the observer. If you let it flop or slump or wilt entirely,

the observer will see it all too distinctly; but if you keep it alert yet relaxed, it will probably be entirely out of the foreground of anybody's attention.

A suggestion or two, however, can be set down: (1) When the weight is on the ball of a foot, the other will look easiest when kept behind. (2) When the weight is on a heel, the other foot will keep out of the way most successfully—paradoxical as it may seem—if it is forward of the other. (3) When the weight is on the edge of a foot, the other foot will be practically parallel to it.

From this statement it will be understandable now that there is no use being concerned which foot shall be forward and which back. Settle where you want your weight, and your sense of balance will determine which foot goes ahead and which behind. If you must think of your posture at all, think in terms of the placing of your weight, and you can solve whatever problem you may have.

Change of Posture. The matter of changing posture becomes simple enough once you get control of the placing of your weight. Animated speaking requires that you make many and frequent changes. The very fact that thinking has a bodily beginning demands that there be easy and fluent change. A line of thinking can hardly be conceived as existing without abundant variation; a speech is a constant shifting of the thought. Then logically it follows that the adjusting of Posture to the spoken expression must require abundant shifting. Make your changes judiciously, and the audience will never know that you have moved at all; they will merely be conscious that they are getting your

meaning better than if you are standing like a post. But, on the other hand, if you do it ill they will see only the awkwardness of your movements; the thought you wish them to get will never arrive; it will be lost in the maze of wrong meanings your bad posturing carries. Good position adds much to thought; faulty position takes all the attention to itself and detracts from the intended meaning; while no attention at all to posture helps convey only wrong meanings, and even contradictory thoughts. Hence it will pay the student of speech to look to his position on the floor.

Posture Must be Adapted to the Occasion. What posture is best? Standing straight up? leaning forward? backward? to one side? at one's greatest height? or settled down with joints relaxed? The answer must be: It all depends upon the occasion—the size of the audience, the formality or informality of the meeting, the ease or restraint the speaker feels toward his hearers and toward the subject, the kind of communication to be established; intimate or reserved, matter-of-fact or intense, casual or oracular, didactic or prophetic.

For a speech that would properly begin with "Fellow Citizens" or "Ladies and Gentlemen" a rather upright, full-height posture is not only in order, but needed; for a speech beginning with, "Now, fellows", a much more relaxed, less stiff posture would be more acceptable. Men have even been known to lean on the furniture for a moment or two and achieve a seemingly full measure of success. Yet these postures cannot with safety be interchanged: a ladies-and-gentlemen manner in the presence of a few intimates or in a meeting void of all stiffness and formality is only ridiculous; it snaps

any existing threads of communicativeness. While to slump down on the hips and sprawl on the furniture with equal certainty breaks the spell of conversational rapport where the speaker properly must approach his audience with a "Fellow Citizens" on his lips.

It all depends on the occasion. When you must keep your dignity before your audience, stand upright; when dignity is more or less out of place, let the body sink somewhat; when in an intense mood, swing well forward and back; when much excited, bend almost to the point of tipping over; when calm, bend just far enough for speech punctuation, forward, backward, from one side to the other.

Important is the set of the neck, shoulders, hips, and knees, the joints that determine whether you shall be relaxed or stiff. The only flat rule possible is: Stiffen or relax them just enough for your specific need. But a few common types of awkwardness can properly be mentioned:

1. Bending forward at the hips as if the back hurt; especially the holding of this posture for any length of time. Only seldom can it fit one's meaning and attitude, when one wishes to portray weakness or disability.

2. Keeping both knees stiff; of use only in transitions or in impersonation and acting, picturing, say, an Indian praying to his rain god, or a child trying to see what is on the table.

3. Chin thrust forward; affected much by the modern style of super-aggressiveness in business men; see the pictures in advertisements for men's clothing. It is an attitude to be used sparingly, only when you feel the need of being defiant and bellicose.

4. Legs astride; a favorite way of proving that you are delightfully informal and a "regular" fellow; affected in speeches beginning "Now, men", or "Listen, fellows". It has its place, but not where the proprieties call for dignity and manners.

5. Side bend at the hips; a proper device for occasional relaxation of erectness, but easily overdone where the occasion calls for dignity. It is particularly dangerous at the very opening of a speech; most useful as a posture of transition.

6. Rocking on toes and heels; once seen this condemns itself completely; it suggests only the ecstasy of piety or drunkenness.

7. Such devices as standing with hands on hips, hands in pockets, behind the back, clasped in front, or folded across the stomach are for distinctly special uses; they are of value mostly in impersonation; in public address they are to be used only to carry most specific meanings.

ASSIGNMENTS

1. Place the weight definitely on the various "points" one after the other. Notice that there is a different feeling toward your audience in each case. Apply an appropriate thought or sentiment to the different postures.

2. Assume a posture that means one of the following thoughts:

- a. This is the truth of the matter.
- b. Now, I may be wrong about this.
- c. Turning, then, to the next question.
- d. What are you going to do about it?
- e. I offer you my all.
- f. Where can we turn for safety?
- g. But, on the other hand, we must consider.
- h. Why, we have not the means for such a warfare.

3. Make *changes* of posture, placing weight first forward and then back, shifting first one foot and then the other to bring it to the front or to the back. Make sure to bring the relaxed leg and foot into an easy, definite position.

4. Place the weight on any of the points, either foot forward, and try the different easy positions into which the other leg can be dropped. After noting the various possibilities, utter a chain of ideas and try to get the relaxed leg into a position that will attract a minimum of attention to it.

5. Walk a few steps and then stop suddenly, making sure to bring up with your weight on one point. Then see that the other leg falls into an easy, unnoticeable position. Reverse the process by walking backward and making the right kind of stop.

6. Put one foot forward of the other and then change the weight back and forth, keeping the right relation between the used leg and the relaxed. Change to bring the other foot forward, and repeat.

7. Step to one side, leading with the foot on the side to which you step. Let the other foot and leg fall into a proper position at the stop. Do not start by crossing one foot over the other. After the initial step, it is acceptable to cross legs as in any attempt to walk to one side with the body facing forward.

MOVEMENT

Need of Constant Change. When a rabbit or a fox wishes to escape notice, it "freezes"; stands perfectly still in its tracks. In this way it avoids communicating messages to a possible enemy. On the platform a speaker who stands perfectly still, after the very first impression given of a man standing still, communicates nothing. When he moves, no matter what the movement, he begins to carry messages. To continue his messages, he must continue his movements. Otherwise he again becomes messageless. When he speaks, he becomes again communicative. But so long as his audience can see him, his body cannot be left out of his message-bearing; the eye grasps meanings more readily than the ear. Therefore, move he must.

Now students, frightened by the strangeness of facing an audience, almost always are afraid that if they make a movement, it will be the wrong one. They feel

impelled strongly enough to move, but rather than look awkward or foolish they conclude to make no move at all. Right there they commit a most arrant logical error: they try to satisfy the necessity for movement by using none at all. Obviously it cannot be done; you cannot solve the movement problem by standing still. The way out is clear: make mistakes at first, if need be, but before an audience learn to move; the habit you form here is formed under powerful habit-forming conditions—high emotional tension—and what you do in your early attempts will be hard to get over. So then move, especially from the start. Otherwise you make a foolish logical error and commit yourself to a hopeless psychological blunder.

Movement Needed for Oral Punctuation. Movement is needed also for speech punctuation, punctuation applied to the sounds of the voice. A converser shifts some part of his body at every new turn of his thought, tightens or relaxes his face, bends his body, lifts or shakes his head, uses his hands at every transition, climax, conclusion, or emphatic word. Readers, with their printed page, are helped to get the thought by means of paragraph divisions, periods, semi-colons, and commas. As listeners we have no such aids; the tones of the voice and the actions of the body are all we have as punctuation guides in speech. More than this, we have become accustomed to look for them, taught to do so by conversation. If the markers are not visible in what the body does, the effect is much the same as from reading out of a book with the punctuation points left out—the meaning can be found, but most people

will not take the trouble to find it. Speech and printed-page reading are in this particular alike; they need punctuation.

Movement Provides Oral Coherence. Furthermore, bodily action furnishes the requisite agency for speech coherence; it gives the necessary *but's, and's, therefore's, and nevertheless's*. An easy movement forward usually is an *and*; a vigorous one in the same direction, a *therefore*, a side step or a step backward, if the words are appropriate, is *nevertheless* or *however*; a vigorous step backward is a *but* or a *still* or a *yet*. To be sure, no absolute value attaches to these meanings, the same as with words, but when applied to appropriate ideas, they give the clinching turn to the meaning. Like the marks of punctuation, they are dependent for validity upon properly expressed words.

All Movement Carries Meaning. A popular song of a few years ago has expressed the whole philosophy of bodily action in a single line: "Every little movement has a meaning all its own." So true is this that it can be used as a text in discussing movements of the body in expressing thought. Every movement a speaker makes before an audience means something; either the right thing or the wrong thing, but it means something. Even the absence of movement has deep and significant meaning. Sometimes holding the body tense is very meaningful, eloquent even; again it is the acme of awkwardness, a sure sign of funk, a white flag waved in the face of the audience. Likewise a limp body may at one time be intensively expressive and at another time may pervert the meaning altogether. So, in speaking

and acting all movement and all absence of movement is significant in the carrying of meaning.

The "movies" have shown us lately how significant is the body in carrying meaning. The moving picture machine and the motion picture stage director have done much to drive home to us the importance of bodily action in the carrying of meaning. Most people fail to realize how many parts of the physical organism are involved in vivid bodily expression; yet if they will study a competent movie actor for a while, they may be surprised to discover how many elements are involved in the carrying of thought by the body only. It is valuable study for any student of speaking to observe a good film to see how far short he himself is of that degree of physical competence that enables one to transmit ideas without the voice.

Following is a list of the parts of the body that can at times be important in purely physical expression:

The feet, including many joints, the ankles, the legs, the knees, the hips, the torso, the shoulders, the arms, the elbows, the wrists, the knuckles, the fingers, the neck, the head, the face—lips, cheeks, jaw, nose, brows, forehead—the eyes.

All these—and more, counting the hair and clothes—have a very important bearing on what a man and his utterances mean when he stands before an audience to communicate to them the ideas he desires to carry.

Now for the movements that can be given to these various parts of the machine, each in its turn expressive of some meaning:

Step, swing, turn, bend, stretch, thrust, stiffen, slump, roll, sway, reel, writhe, stoop, kneel, fall; and others.

When one considers the number of permutations and combinations of movement that can be worked out of all these parts of the body co-operating in all these kinds of movements, one can readily see what a large list of expressive, meaning-carrying agencies the moving picture actor has at his disposal. Most public speakers fail to use their bodies to proper advantage in speaking. The majority seem content to eliminate the body from participation on the platform. Yet speakers who are competent to add to their meaning by the use of the body, effectively disprove the notion that because some men succeed without bodily expression, therefore bodily expression is simply a superfluity.

But the error of such a view is only too obvious to any one who has had a hand in carrying the gospel—of any kind—to the masses. Most messages need much help from the arms and legs and the back. The man who has trained himself to use all the powers Heaven has endowed him with, is the one most likely to do the most effective informing, uplifting, and commanding of great masses of the people. For most people are active—not sedentary or deformed.

Especially is there need of full bodily participation where the feelings run high and the speaker's purpose masters his whole nature. Even though these occasions may be comparatively rare, and though a speaker must be moderate and quiet most of the time, yet occasions arise when he needs all the powers he can muster. Then it is that complete control of the body can help win the verdict or the mastery. As such occasions are almost always crucial, it needs no special demonstration to show that it is worth any speaker's pains to cultivate complete control over his body; he will gain greatly by making it as expressive as possible.

ASSIGNMENTS

1. First of all develop a willingness to be expressive in all parts of the body; make up your mind to give over the restraints that keep you muscle-bound and a slave to the fear of making the wrong action or of making too many motions. Make up your mind to break the hold of bashfulness and indecision. Also fill your mind with the conviction that if you really and sincerely try, you can overcome fear and awkwardness.

2. Employ a bodily movement to fit the following utterances:

- a. I bow to your superior strength.
- b. Give me what is mine; I demand it.
- c. Here you are; I am glad to find you.
- d. Do you mean that we must leave all to follow you?
- e. "Look behind you, they're afire."
- f. "The war must go on."
- g. "Forbid it, Almighty God!"
- h. "This be the verse you grave for me."
- i. "Law and arbitrary power are in eternal enmity."
- j. "Lord God of Hosts, be with us yet."
- k. "Lay on, Macduff."
- l. "To be, or not to be; that is the question."

3. Express thoughts that are common to your experience and give them a suitable bodily expression.

4. Practice bending, turning, swinging on the axis of the hips, stooping over and straightening up, thrusting forward and stiffening backward, rocking sidewise at the hips, and stretching out in various directions until you feel that you have removed all restraint from free bodily action.

5. Imagine an audience and read a passage of vigorously expressed literature; make the body play its part in the carrying of the thought, especially your personal attitude toward the meaning to be communicated.

6. In a passage of literature already committed to memory, observe the points at which oral punctuation is needed. Find the best bodily movement to help an audience appreciate the punctuation.

The use of a mirror, wherever possible, in the study of movement and gesture is almost imperative. Awkwardness or inappropriateness can best be detected by the eye. Then later the muscles will learn for themselves when they are well placed and can play their part in criticising movement.

During practice it is well to overdo. To break old habits, go the limit in the opposite direction. If your tendency is to be too wild, practice being very quiet; if too tame, practice extreme energy, even violence. In either case there is little danger that your practice will get you into trouble. The mild speakers face no possible danger of being wild and rash before an audience; their fear of the audience will inevitably pull them a long ways back toward their mildness, enough always so that the most likely effect of their practice will be to leave them at a midway point, the much-desired happy medium. So with the noisy and the restless one; practice for calmness and inertness will cause such a one, under the stress of excitement, to bring up half way between his extremes, very close to where he wants to be. Cultivate this until the medium degree is hit off automatically. Automatic habits will work while you think and while you study your audience.

GESTURE

Gesture is Communication. Live conversation is seldom without gesture. The hands are never really inert, even when their muscular twitchings are not visible. The arms share the same determination to get into the conversation, always succeeding when the interplay becomes intense. Not even the most rigid of draw-

ing-room training can make the arms, hands, and fingers forget entirely their early habits. The head, too, cannot be kept out; and it remains, for most purposes, the most eloquent and useful gesturing instrument we possess. Nor can the muscles of the face, and most particularly the eyes, be by any exertion eliminated from hearty, genuinely communicative conversation.

The instruments of Gesture are the arms, hands, head, and shoulders. The movements and positions possible with these four instruments are almost infinite in number, and *every one has its own meaning*. And as these are the parts of the body at which the eyes of observers are most naturally directed, it is easy to see that the carrying of the right meaning depends vitally upon what they do. When we also consider that they mean something all the time, moving or still, we can see that on no excuse can we leave them out of consideration in studying expression. They express always, and we must see to it they express the right meanings and ideas.

Co-ordination of Body With Arms. One of the ideas hardest for students to master concerning gestures is the need of total bodily co-ordination; the feet, knees, and hips must know what the hands, arms, shoulders, and head are doing. The making of a simple gesture expressing such dispassionate thought as "Here is the answer to your argument," involves every part of the physical organism—hand, arm, shoulder, head, torso, legs, knees, ankles, and feet. If there is any undue stiffness of muscle in any of these parts, or if there are too many unflexed joints, the gesture is awk-

ward and fails to carry its intended meaning. For confirmation of this, watch yourself in a mirror or observe the actions of others.

Then, again, the very lack of gesture needs co-ordination. Merely to stand with hands inert, shoulders slack, and torso unstiffened demands that the head employ a sympathetic attitude, that the legs be not too stiff, and that the knees and feet add their contribution to the effect. Or, if the body is to express a thought by being rigid—say it is reacting to the thought, “I dare you!”—then the scheme of rigidity must show from top to toe. A slack line anywhere will spoil the effect just as surely as a stiff line spoils it when inertness is the meaning to be expressed.

Co-ordination of all Joints Necessary. Especially in the matter of flexing the joints is co-ordination difficult. Few students, when on the platform, seem to realize how many joints they need to use. A very common error is to think that any given gesture is made with only one or two joints. By way of illustration make a simple, straight-out-in-front gesture to help express the idea, “Here is the matter in a nutshell.” Watch your posture, and first get your whole body, especially legs and torso, set for this sentiment. Now make the gesture and notice how many joints are involved. In the first place you will discover that more joints than merely those of the hand are needed; the wrist has a part to play—and a somewhat difficult one for most people. Then you will observe that the elbow has a part in the enterprise, and the shoulders also.

More careful observation will next show you that

the bend of the body at the hips helps make or mar the gesture, simple though the movement may be; and still further observation will reveal the fact that if the knees are not rightly stiffened or relaxed, there is an appearance of awkwardness in the hand; and then if the ankles are not rightly flexed, neither the knees nor the hips nor shoulders can get the right set.. Getting the ankles right depends in turn on the relaxation or the stiffness of the joints of the foot. Then, in addition to all this, if the head is off to one side too much or if the neck is too stiff or too limp, everything else seems out of plumb. Set yourself before a mirror and get used to seeing yourself as you work out this principle. You will be interested to find out how greatly one muscle or one joint depends for grace upon other muscles and joints. In gesture no joint liveth unto itself alone.

This is a matter again of the order of development for muscle systems. Gesture is not a thing merely added on; it must be built into the general muscular set of the body. All our actions are affected by what the basic muscles do; the back, legs, neck, and head. These are the first to be mastered in childhood, and their habits are fixed most deeply; so that into these every movement learned later must be built, not just laid on. Accordingly, what the fingers and hands do in gesturing, while important, can by no means be the only thing to think of; very often the cause of awkwardness in a wrist or elbow is located at the knee or ankle. Especially is this true during movement: failure to turn the ankle, knee, or hip makes a properly handled hand look all wrong, whereas a simple bend or strengthening of ankle or knee makes the gesture wholly acceptable.

Grace and Awkwardness in Gesture. Should all gestures be graceful? In gesture what constitutes

grace? Can gracefulness be objectionable and awkwardness acceptable? The answers are found by studying the given situation. In the presence of sedentary men there is little issue of graceful or awkward; mostly in such matters they will be indifferent, lacking, as they do, balanced muscular systems. Awkwardness will make little impression, nor grace either. Awkwardness overdone will affect them little; they are muscularly awkward and react empathetically to such stimulus. But grace overdone gives them great discomfort. Nothing affects sedentary men more adversely than gracefulness exaggerated till it is noticeable, till it becomes an exhibition.

In the presence of men of trained bodies, on the other hand, workers, athletes, men who take physical recreation in all parts of the body, awkwardness easily gets in the way of the message, while genuine gracefulness is a positive aid. As a rule gesture must be something more than enough muscle action to get the movement done; it must compel the observer to *see* that it is ample. Before sedentary and physically inactive men a small amount will suffice; a slight movement of the arms, head, or forehead will make them feel, empathically, that the movement is elaborate; but in the presence of men who move much themselves, gesture must be full, expansive, free. Otherwise they will not react; will get no meaning, will not participate in the meaning the gesture is supposed to communicate.

Again, awkwardness will be forgiven by almost any audience if it is accompanied by great earnestness; especially if it is a part of vital words, a burning verbal message. Lincoln could be a successful speaker though awkward because

his words were so vital. Their very simplicity made his ungainly movements almost appropriate. His physical mannerisms, though, accompanied by Everett's polished periods, would have shocked by their unfitness. The rule seems to be that wherever the message is more vital than the display of the speaker's manners and his powers, elaborate gracefulness is not needed; and wherever display is more important than the message, then awkwardness is dangerous and grace is essential.

The occasional address for Fourth of July or Thanksgiving Day or Commencement should be of all things graceful and mannerly. A court trial, a legislative debate, or a revival sermon can be successful and still be pretty rough or uncouth.

Co-ordination Needed. All gestures must conform to the rule for co-ordinating ease with strength. In fact, in the right appreciation of this principle lies the only solution of gesture problems. In the first place, gesturing is impossible without the use of muscle enough to lift an arm or to shake the head or shrug the shoulders. So strength and vigor are necessarily a part of gesture. But, as can be readily seen by watching novices on the platform, the chief ailment with the gestures of most students is too much stiffness in muscles and joints. The majority of novices try to get around this by making no gestures at all; and this is often worse than bad gesturing. Conceive a man standing before an audience and saying, "Gentlemen may cry Peace, peace, but there is no peace," with his hands behind his back or hanging inert at his side, or—more common still—making little spasmodic jerks in the neighborhood of his trousers pockets. Too much strength makes awkwardness; too much flabbiness makes something as bad or worse. Both carry wrong meanings. The ideal to seek is a happy co-ordination.

The Curved Line. In gesture the curved, or broken, line is more expressive of right things than the straight line. Very seldom indeed does the stiff arm or rigid shoulders and neck fit into the meaning of the words being uttered. Yet there are times when these are correct, especially in descriptive gesturing. For example, suppose you are saying, "I repel the thought with all the power of my nature." In such an instance one might straight-arm the idea pretty stiffly. But the same gesture applied to the thought, "I stretch out my arm to receive your gift," would not be appropriate, for the simple reason that the gesture would not mean the right thing if you actually did stretch the arm to the limit. It would make you look greedy. Utter this same sentiment and make a gesture; notice that the gesture looks best if there is a slight bend in the wrist and in the elbow. So with decidedly the largest number of gestures; there should be a break in the line; the joints should show that they are joints. Very seldom does your arm mean the right meaning when it looks like a baseball bat or a semaphore.

Range of Gesture. There is nothing possible for the arms and head to do that cannot at some time be used as a proper gesture; all depends on the meaning you intend. However, for the kind of thoughts most suitable for public address, there is a limited range of movements available. Most of the time a public speaker is giving an exhibition of control, self-mastery, poise. It is necessarily so; otherwise he could not carry his point or deliver his message. In order, then, to give the right impression of poise and dignity, he must limit the number of gestures. Otherwise he will appear bombastic and lurid. Too much is as fatal as too little.

The Arms. First, consider the activities of the arms. They move in two general planes, perpendicular and lateral. Gestures thus take the form of movements away from the middle of the body—very seldom toward

the center—and movements up and down. In general there are three planes vertically and three laterally; yet this is at best only an arbitrary division. No matter what plane they are in, the arms are doing the right thing if they express the right meaning. They may be lifted as high as possible or extended as far as possible toward the floor, and still be rightly expressive; or again, they may be extended waist high or shoulder high and be all wrong. Likewise whether they should be straight out in front or at an angle of forty-five degrees from the plane of the chest, or stretched to an angle of ninety degrees, is entirely a matter of the meaning intended. Yet *for most occasions* and for all purposes involving dignity and poise, the arms should very seldom be extended beyond the top of the head or beyond an angle of sixty degrees from the side. There is no absolute rule for this; the right position can be ascertained only by constant practice, observation of others, and self-criticism, especially before a mirror.

The Hands. The hands are the most delicately expressive part of the body except the face. The meanings that can be put into the hand movement and position are without limit. Yet, for practical purposes of public address, we can reduce the positions of the hand to a comparatively small number. Four general positions cover the ground excellently for the kind of expression that deals with informing, urging, pleading, and stirring the hearer. They are as follows: (1) Hand Supine, or with palm up; (2) Hand Prone, or with palm down; (3) Index, or pointing with the first finger; and (4) The Clenched Fist. Combinations and

modifications of these will be found adequate for the kinds of public address that most men are called upon to deal with.

There is a general significance to each of these positions that we may well note:

1. *The Hand Supine*, palm upward, is the gesture we make when we are presenting an idea or a sentiment of which we approve. It is appropriate whenever we wish to offer our thoughts as the truth, as valid, as worthy of acceptance. It suggests holding something up for inspection or admiration. Thus it is appropriate to such ideas as: "Here is the real truth of the matter," "We present you a fair, accurate statement of the case," "We leave the outcome in your hands," "This is a fact that no one will dispute."

Then again we use it whenever we are describing or characterizing something of which we personally approve. Thus it is the proper position of the hand for all expressions of the good, the true, the beautiful, the lofty, the exalted, the attractive. What is more, when we use this gesture, we give the observer the right to believe that we approve of the thing of which we are talking. If we use it with an idea that we wish to deprecate, to reject, we deceive the observer; our actions are likely to speak louder than our words. This position of the hand would add to the meaning of such words as: "this noble patriot," "the beauties of nature about us," "God and home and native land," "all that is best in mankind," "our view of the case," "justice and right," "an act of great heroism," "what we all believe to be right," "wherever good men are gathered to-

gether," "in this assembly of patriotic men," and others of like import.

2. *The Hand Prone* expresses disapproval, dislike, opposition. It represents a pressing down or a pushing away out of sight. It is suitable to such expressions as the following: "We are done with these offenders forever," "Away with them," "not while we value our liberties," "on the other hand," "nevertheless," "in spite of this," "these gossip-mongers," "such riff-raff of humanity," "in the very last extremity," "lost and forgotten," "beaten and humiliated," "crowded down," "base, ignoble, slaves."

3. *The Hand Index* is rightly expressive when it is used to point out; a person, a place, a fact, an idea, or a sentiment. The pointed finger can be used to compel an audience to see a point, and to understand what the speaker means, when he wants them to be sure not to overlook his meaning. It is useful in discourse intended to inform. Thus it plays an important part in expository speaking, in explaining facts, and in debate. It is essentially a logical gesture, indicating the place at which logical emphasis or logical content is important. It is used with such ideas as: "This is our contention," "Here we lay special stress," "these very figures," "the book on the gentleman's own table," "right here we differ," "at this point in the discussion," "those in the back row," "if this is true," "I say it right to your faces."

4. *The Clenched Fist* expresses deep intensity. It is used only when the speaker wishes to show strong personal approval or disapproval. It fits in with such

ideas as: "never, O never!" "coward and slave," "we defy their whole phalanx," "let them come on," "a curse to our country and our homes," "the height of villainy," "utterly destructive of our interests," "vile, despicable, and contemptible," "with all the powers of our natures."

These four positions of the hand are very expressive when applied to the right thoughts: but it must not be forgotten that of themselves they carry specific meanings, and when used in the wrong place, serve to get the hearer confused as to just what you are standing for. To express dislike in your words but with the palm turned upward, leaves the hearer halting between two opinions; he cannot tell which to believe, your words or your actions. It is still true that much of the time actions speak louder than words.

The Head and Face. In some ways the head is the best gesturing instrument we possess. An armless man could be very expressive if he knew how to use his head—speaking literally. The head is the center of attention of the audience; what it does cannot escape notice. So, if it is doing that which adds to the meaning of the words uttered, it contributes materially to that meaning; at least what it contributes is not overlooked. Also of the face. The face is the most mobile of all instruments of expression; what it does means more than the actions of any other part. Add to its mobility the fact that it is always in the foreground of the audience's attention, and we can easily see why it is so important in the carrying of meaning. Again, for a demonstration study the movies.

There are so many things the face and head can do to express meaning that it would be impracticable here to try to classify them all in detail. The best advice that can be given is: Don't let your face express the wrong meaning. If your words are aggressive and animated, don't wear a mask; if your words are quiet, moderate, commonplace, don't make movements that can only be accepted as grimaces. If your words suggest gladness, don't frown; if they are solemn, don't beam or grin. Beyond this general type of advice there is little that would be of profit here.

As to the head, we can be a little more specific. The head must take its part in the correlation that goes with the movement of any of the limbs or trunk. The rule for the turning, raising, or lowering of the head is based again on the need of rightly combining tight and loose muscles. The position of the head for a given situation or thought can best be stated as follows: "Get the right amount of vigor in the set of the head, yet avoid any tenseness of muscle that will suggest awkwardness." The action of the head is so inextricably involved with the co-ordination of all parts of the body that no set rule can be laid down. One who is a keen self-critic, and who will practice uttering ideas and sentiments before a mirror, will soon learn what is awkward and what is rightly expressive. But the position of the head is never determined by considerations separate from the position of feet, hips, shoulders, and arms.

The Phases of Gesture. Every gesture is made of three acts: (1) the approach, (2) the stroke, (3) the return. The most important consideration for students to remember is the necessity of giving to every gesture a distinct stroke. Unless this stroke is given, and given

at the right time, the gesture has no meaning; no gesture exists. The approach begins before the uttering of the idea that is to be enforced; the stroke comes just at the precise moment of greatest interest; and the return of the hand and arm takes place as unostentatiously as possible when the stroke has been made. The stroke may be gentle or it may be violent, according to the meaning intended. The approach and the return, however, are ordinarily smooth and rather deliberate. The main point is not to allow the audience to feel that they have seen a gesture before the time has come for the climax of the gesture to appear. Faulty timing of stroke is sure to carry false meanings.

The Eye. Of all agencies that carry meaning to the eye the most effective is the eye itself. It is the best instrument of gesture possible. And it is at its very best when looking clean into the eyes of the auditors. The speaker who searches the ceiling for cobwebs or fairies or messages from above, or who shows his audience only his lids, or who merely stares at the walls beyond their heads, loses two arrows from his quiver: the one that forces his auditors, by the power of his eye, to hold their eyes on him, and the other his increased power arising from knowing what his auditors are thinking.

Corollaries—(1) The arms may not safely be held in one position; it is not wise to create the impression of impotence or indifference. Some speakers seem to have padlocked their arms in one place behind their backs, at their sides, clasped in front and then thrown away the key. An audience made up of muscularly vigorous people easily wonder why such a speaker doesn't wake up or come out of his trance.

(2) There are no positive sweeping prohibitions in gesture; somebody somewhere makes a success of the most censured. Remember that the rightness of the gesture is determined by the audience, not by a set formula. Lay down a rule that no gesture should ever cross the body or that all gestures should be from outward in, or that the arm should never be perfectly rigid, and some speaker will arise, use it, get his effect and disprove the rule. The career of Mr. "Billy" Sunday is one sweeping denial of any and all flat prohibitions as to action and gesture, and an equally sweeping demonstration of the range of gesture permissible before large mixed audiences.

Let it be said, though, of Mr. Sunday that with all his contortions and gyrations, which so offend a proper parlor or class-room manner, no one ever detects him in an awkward posture or an ungraceful gesture. He is a wonderfully poised muscular machine, and in the very torrent, tempest, and whirlwind of his passion he seems to beget a temperance of muscular co-ordination that after all, at least for the tabernacle masses which he so easily sways, gives it a certain smoothness.

(3) Gestures that distract the attention of the audience are not likely to be successful. The eyes of the spectators are busy reading meanings from what they see in the speaker. If his words are interesting, they most easily focus on his face. The other parts of the body, then, become secondary, and their function must be subordinate; they must help, but they must not usurp or distract attention.

This means that hand gestures must in general bring the hand fairly close to the face; at least, it should not wantonly wave or point at too great a distance. The major part of the movement, of the gesture, and especially its beginning or close, should take place close to the line between the eyes of the audience and the speaker's face. When the speaker's eyes turn from the audience, the gesture may then properly be in that same direction. Very rarely indeed will it be meaningful to turn the face in one direction and move the hands in another: only when the intent is to express aversion, contempt, or opposition. When the hand moves outward or toward an object off the eye-to-eye line between speaker and auditor, the eye

very properly yields its dominance for the moment by glancing first in the direction toward which the hand is to go. Then it comes back to the audience and the hand finishes its business without distraction to the observer.

(4) From this same necessity of keeping hand and face adjusted, the hand must not get in the way of the face. In general it may come directly in front of the body with good sense, or cross it; yet this rule is not absolute. Right hand to right side, left hand to left, this keeps the face and hands in appropriate relation for all ordinary meanings. It is only in impersonation and acting that a left-handed gesture gains by going over to the right side; each hand to its own side, is the rule.

(5) Some cue must be given so that the movement of the hand will not be too abrupt. It must not drop out of a clear sky. This calls for general co-operation of the bodily parts. Sometimes it will start with a swing forward, sometimes with a rise of the shoulders, sometimes with a turn of the head or a glance of the eye.

(6) False movements in gesture defeat its purpose; they have meaning, and carry wrong ideas; crooking the elbow too much outward, hunching up the back—any movement that adds a distracting meaning. One special form is the rebound after the gesture is finished. Every gesture, except those to represent slackness and weakness, needs a strong, firm, unwavering finish. At the close there should be a moment's halt, a clear announcement to the observer that it is all through.

EXERCISES IN GESTURE

1. First, eliminate from your mind any notion that gestures may be all right for others, but that they are not for you. Cultivate the idea, rather, that you are ready to subject yourself to discipline in order to get control over your instruments of gesture. Get this mental adjustment first of all.

2. Present the hand, back to the floor, to an imaginary audience, as if you were laying a plain fact before them. Work for the right combination of strength and ease. To make the hand mean something in this gesture, vitalize it to the fingertips, yet without making it stiff. Keep it from being rigid, yet hold it so that every part of it would shed water. Avoid

the cup effect; don't glue the fingers too close together, and yet do not sprawl them. Most students will find that they do not use enough vigor on their hand gesture; their fingers are limp like strings or give the appearance of being deformed. Take out the curl, yet don't make them look like so many sticks.

3. Free the wrist from stiffness. Most people keep too stiff a wrist; and though they may use limp fingers, still they cling to the stiff wrist. Some students will discover, when they try the wrist exercise, that the trouble with the appearance of the hands is in the rigidity of the wrist joint. The hand cannot express ease and confidence when the wrist is so rigid that the hand looks like an extension of the bones of the arm. Depress the hand at the wrist. To do this requires much practice in wrist relaxation. A good way to find out how the fingers and wrists ought to feel in easy gesturing, is to shake the hands very vigorously for upwards of a minute. This will weary them so that they will freely give up any undue stiffness. After this exercise an effort will be required to get the fingers properly vitalized, but the wrist will be very likely to fall into a proper and graceful position. Practice this until your hands and wrists know how they ought to feel.

4. Free the arm and elbow. For all practical purposes the elbow should always present a bend; a very slight one most of the time, but one that is present nevertheless. Caution must be given, though, against making the elbow loose. People with long arms sometimes make the mistake of thinking the way to hide the excessive length is to bend the elbow and hold the arm in close to the side. As a matter of fact, the surest way for them to appear awkward is to telescope the arm; and the surest way to hide undue length is to extend it to the full, but without stiffness.

5. Swing the arm to the right and left, not passing the center of the body and not extending it more than at an angle of sixty degrees from the plane of the chest. Do this at different heights; at the level of the hips, chest, shoulders, top of the head. Use each of the positions of the hand, Supine, Prone, Index, Clenched. Be free to turn the wrist or the elbow to keep from straining any muscle unduly. Remember

that the curved line is more graceful and serviceable than the straight line. You will discover that to keep from tensing certain muscles you will have to swing the arm, body, knees, and ankles off into a curve. Observe how this works, and cultivate the easy curve; not the dainty, saccharine swing of the old Delsarte, but the turn that keeps a happy medium between ease and strength. Do it before a mirror and study how to get the combination. Practice it in conjunction with various ideas and sentiments.

6. In conjunction with this swing of the arms, study the needs of shoulder, hip, knee, and ankle co-ordination. Notice how necessary they are even to easy and effective hand or finger gestures.

Take an easy posture with the right foot forward and the weight resting on the heel of the left foot, draw a sword from your left side and raise it on high above your head in proper military fashion. To do this you will have to use every joint in your body. In the first place you will have to swing the weight over to the ball of the right foot. Then you will have to turn on the axis of the hips; you will have to change the bend in both ankles; your heels will occupy different positions throughout the movement; your shoulders will make a very wide change of position; your arms will swing through a wide arc; your elbows must accommodate themselves by bending; the wrists must change greatly, and the knuckles of the hand will play their part. Unless you study out this co-ordination of bodily parts, and practice it intelligently, you will not be likely to overcome stiffness and awkwardness. Take the exercise one step at a time, mastering each movement in succession until you can combine the whole.

To bring the knuckles more into play in the co-ordination repeat the same movement, imagining this time that you are taking from a receptacle at your side a butterfly and are letting it fly into the air, holding it until you have lifted your arm almost to full length. This will make the fingers go through their share of change. Another exercise is to go through the motion of swinging at a golf ball, using the complete follow through.

7. Extend both arms out in front as if addressing a plea to a large audience; do not let them go to the sides more than sixty degrees. Starting with the weight on the ball of the left foot, swing the weight over to the right foot, co-ordinating ankles, knees, hips, shoulders, and head. You will notice that in doing this you make a gesture that sweeps a wide audience, yet you do it *without moving your arms at the shoulder joints*. It is a very valuable gesture to cultivate for large occasions.

Perform this exercise with only one arm, using first the one and then the other. Do it at different angles of the arm and on different levels.

8. With the hand extended in a presentative manner, change the weight of the body and swing to the right or left at the same time. Notice what an effective co-ordination results; observe how useful a movement it is for addressing many kinds of thoughts to a large audience. It is valuable for enabling the speaker to keep a widely spread audience interested in himself and his words. Practice it first with one hand and then with the other, and at different angles and levels.

9. Practice raising and lowering the hand and at various angles to the body. Observe that this movement is related inseparably to a rocking back and forth, with the ankles, knees, hips, and shoulders all involved. If you fail to rock, the gesture is stiff and wooden.

10. In using these exercises imagine yourself at times before a large audience, remembering that a proper public manner for gesture and actions demands plenty of idealization; that you must not set for yourself the standard of private conversation. The leader of men is required to use more elaborate and intricate gestures than a man in private conversation. Do not fear that you will overdo; more students underdo than overdo. Yet some tend to go too far; study yourself, therefore, to see what constitutes a happy and artistic medium for you. Then, as opportunity affords, observe effective speakers and compare their methods with yours. You will learn much from them.

The Value of Practice. Intelligent action and gesture are the result of good habits. The best way to insure good gesturing and movement is to cultivate habits that work while the mind is occupied with something else. Speaking, interpreting, and acting are at their best when the mind is free from thoughts of gesture and posture and is busy with the line of logic and the personal purpose that go to make up thinking. So the ideal to work for is the cultivation in the mind of a set of kinaesthetic, muscular images that will operate automatically to bring the body and the limbs into the right place and movement at the right time. The object of the study of gesture is, not to make one conspicuous, but to make it possible to use the arms and hands unconsciously for the carrying of meanings and consequently the enrichment of thought. Habit, which produces automatic action, is, for most students, their only salvation. So the ultimate advice as to action and movement of all kinds is, *Get the habit.*

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Page 6
CHAPTER V

THE VOICE IN SPEECH

Communication by Voice Follows Action. It has been pointed out that the body comes first in time as an agent of communication; children communicate by signs before they can use their voices; speakers also carry meanings to the eye before they begin to speak. Also some meanings can be carried much better by action than by spoken words. Yet most communication is by means of the voice; hence vocal training and practice becomes the most important part of the study of speaking and reading.

The Voice a Powerful Agent. The power of the human voice over the actions of men is almost limitless; few people realize how dominant an influence the voice wields in the affairs of life. The voice carries ideas, transmits information, shapes opinions, stirs feelings, changes attitudes, rouses to action, exalts, depresses, inspires, and vitalizes. Most of us receive vastly more thought-stuff through the voice than through the printed page; we talk much more than we read. More important yet from one angle, the use of the voice requires such a specific activity of the mind that to talk or to try to express ideas to others orally has something of the same effect as study or mental training. When the mind honestly and with any degree of concern tries to compose and express thoughts, it is submitting itself

to a fine discipline. Producing compositions at the rate of one hundred and more words a minute is intense work if done with thought and proper care; in fact, the precise sort of exercise that school training ought to give to students.

So that the use of the voice in speech gives excellent training to the person who so uses it. If he employs his voice to express logical trains of thought, the training is of the most valuable kind. If he uses it to express honest personal opinions and attitudes, the training is valuable also. But if he uses it merely for display or for concealing dishonest purposes, or merely for inane, incoherent, and inconsequential prattling, then the training is bad; but nevertheless it still is training. For this reason, then, the use of the voice in speech offers one of the most valuable studies for the growing mind. It is a study in applied thinking, in the co-ordination of mind and muscles, in mastery of self, men, and occasions.

Yet the voice is after all only a machine. It is a bit of apparatus that works according to certain mechanical principles. Its operations can be stated in terms of sound waves, tension, vibrations, volume, intensity, and other purely physical qualities. Accordingly, no discussion of vocal expression is complete that does not take account of the physical nature of voice production. Especially will it be impossible for a student to cultivate his critical powers—particularly in criticism of himself—if he does not know the use of the speaking voice; but no study of physical principles can overshadow the fact that in speech the voice is emphatically an agent in the use of the mind. Effective speaking is

always a matter of *co-ordination* between the voice and mental processes.

Under ideal conditions—with minds and voices that function perfectly—good thinking can readily be turned into good speaking, while good speaking reveals a mind indulging in good thinking. But it is *only under perfect conditions* that such ideal results occur. The vast majority of men lack one of four things: (1) perfect control over their thinking, (2) a perfect vocal machine, (3) perfect control of this machine, or (4) that fine co-ordination that brings the mind and the voice together in harmonious functioning. Hence there are very few people who cannot profit by a study of the machinery of the voice and the methods of making it co-operate better with the workings of the mind.

Another way of presenting this is to say that improved thinking will mend one's vocal expression, and improved vocal expression will mend one's thinking. Both of these disciplines, training of the mind and training of the voice, are invaluable. Our concern here, however, is chiefly with the training of the voice. Accordingly, we must give the most of our attention to that phase of the process which is distinctly the field of oral expression—the study of the principles of voice production and the use of voice in speech.

Oral Communication Necessitates Vocal Change.
The body carries meanings best by changes; so does the voice. Lack of change is lack of meaning, lack of progress in thought. Forward movement in speech necessitates constant variation, and speech that is changeless is uninteresting, unimpressive, not understandable, and incapable of catching and holding attention. We shall find that all the faults in speaking that men are heir to arise from the failure of the speaker to make the right changes at the right time and place.

The one thing that is always intolerable in speech

is monotone, the use of the voice without change; this is the one rule that overshadows all others. If you are willing to be ineffective, use one or more of the various kinds of monotony. To make speech meaningful, change tone; to make it fully expressive, make the changes aright. This is the whole of expression in a nutshell; the rest of the text is taken up with showing *how* the changes are to be made.

Four Elements of Sound. If then speech is a matter of vocal change, what is it that changes? Sounds; and sounds are analyzable into elements, elements that vary in each sound. It is these variations in the elements that bring the changes, and consequently meaning, into voice and speech. They are four in number: (1) Quality, or Timbre; (2) Force, or Volume; (3) Time, or Rate, and (4) Pitch, or Melody. Every possible tone the voice can make is compounded of all four of these elements. Thus each sound has an ascertainable timbre quality, is of an ascertainable degree of loudness, is prolonged an ascertainable length of time, and can be located at an ascertainable height on the scale, or gamut. Infinitely varying shifts in the use of these four elements are involved in speech, tone color, tone intensity, tone duration, and tone height.

In what order shall these be studied? Is any one more necessary than the others? Is there a significant order of importance? All depends upon the point of view. For purposes of study, of the learning process, of development of competency in the vocal organs, the most significant order is that of development. The order best suited for purposes of training and practice will obviously be the one in which the child gains the mastery over these elements.

The Development Order. This order can be traced with definiteness. It follows the general rule that the child reacts at first totally, all over its body. Later it learns to inhibit certain actions and to act with special parts only. This general activity remains with it through life as emotions; the particularized type becomes more and more useful and desired, as intellectual selection; which but repeats the commonplace that the older we grow the less emotional we become and the more we cultivate intellectuality.

The most nearly total of these elements is Quality. Differences in Quality are differences in the resonance combinations of the sounds made by the voice, that is, the complexity of the sound waves. Such changes in the quality of the tone are the result of total bodily excitement. They arise from the use of different sets of resonators, producing different kinds of resonance. A raucous voice is the result of one combination of resonance factors, and expresses one kind of emotion; that is to say, it comes from one type of general muscular tensions, visceral changes, and glandular secretions or excretions. A deep, expansive, rolling tone is the result of a different kind of total emotional set-up; so also a throaty rasp, a whispering aspirate, a falsetto squeal, or a sepulchral tone from the hollow of the chest.

These total sets of the body, showing themselves in changes in the tones of the voice, are the first means whereby the child can make its wants and wishes known; its first means of communication. All through life these changes are much more given to expressing a total attitude than a specific meaning. So easily in-

terpreted are the tones made this way that they do not need words. Hence they are fundamental; for they speak a universal language, and are not bound by age, language, or geography. Unless they are learned aright, the rest of speech study can go entirely wrong and be of little avail. The number of people who have not perfect control of this mechanism of communication, especially for public address, for interpretation, impersonation, and acting, is rather surprisingly numerous.

The second device the child uses with effect for satisfying its wants is Force, the amount of noise it makes. This seems fairly obvious; we very readily read one's emotional general attitude by the amount of noise he makes when he opens his mouth. Having caught the quality of the voice, if we can add to it a comprehension of loudness or softness, we feel pretty sure how the user of it feels about the matter in hand.

But Force, when we come to carry on communication by means of words, takes on an intellectual turn. In English, for example, accentuation, a distinctly intellectual process, is dependent upon the extra loudness of certain syllables. Then too we give wide changes of force to show degrees of importance among words—emphasis. So Force makes a distinct advance over Quality in marking intellectual distinctions.

Next comes Time. As an agency for indicating a total bodily attitude it serves well; fast or slow is easily interpreted into feelings and moods; yet not nearly so much so as Quality or Force. More than they, however, it is serviceable for indicating fine distinctions, especially in the differentiating of word meanings and their relations to each other. Furthermore, it

has to do with the general progress of thought, of the movement of logic. Phrasing, pausing, and tempo in general have much to do with one's logical understanding of the spoken word.

Lastly, the most intellectual, and the least emotional device in speech is the change of pitch. Without pitch changes we sound like beings without thought, mere intoners, monotonous droners. Many of our most common and full emotions are accompanied by only a slight change of pitch; but our most intellectual refinings need it in great abundance. Chanting a religious rhapsody or pouring forth a love lyric holds pretty much to one level of pitch; but exposition and argumentation keep the voice running up and down the gamut continually.

Few people ever master the subtleties of Time and Pitch. If they have intense emotions they can certainly show them by Quality or Force; if they are dull and emotionless, getting little help from these two elements, they usually turn out to be uninteresting people. If they are competent in making fine intellectual distinctions, they have to be capable in their use of changes of Time and Pitch. If they can create in others a general emotional reaction, they probably are masters of changes in Quality and Force.

So the following study of the elements of voice will follow this developmental order: Quality, Force, Time, and Pitch. This will have the sound biological advantage of following the order to which our vocal mechanism grows; and it will tend to put the emotional and the intellectual aspects of speaking each in its rightful place.

The four elements of tone are best differentiated in terms of the physics of sound. Sound is a matter of waves; difference in the waves make the elements: Quality, Force, Time, and Pitch. The Quality, or timbre, of a sound is a matter of wave complexity. Every sound, except under laboratory conditions, is really several sounds mixed together; the kind of mixture in any given case is its quality, its complexity. Another way of saying it is that complexity is a mingling of various resonance frequencies; or of various resonances, caused by physical differences in the resonating body that produces the sound. Force represents intensity of the sound wave; wave height, as it is called. Time is the duration of the resonance waves. Pitch is the wave "length", or frequency.

ASSIGNMENTS

1. Observe your own voice in speaking; notice its ups and downs, its pauses, retardations, and rapid spurts, its short shouts, its light brushing of many sounds, and its many kinds of tones.

Do this also for the voices of other people whose conversation and public addresses you hear.

2. Select out single tones from your own speech and see if you can analyze out each of the four elements in their make-up.

3. In listening to speakers, determine as far as possible how much of the speaker's power is due to his voice, or how much he loses in power by failure to possess a good voice or to use well what he has.

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CHAPTER VI

QUALITY

Quality is a matter of how the tone is made, its physical mechanism, its resonance complexity. To analyze Quality for study we must take up the elemental mechanism of voice. Voice is made from breath which is made into sound as it passes through the larynx, or voice-box. It is breath set vibrating by the vocal chords. The vibrations produce sound, which always possesses the four elements of Quality, Force, Time, and Pitch. Changes in breathing have much to do with changes in the four elements, especially in changes of Quality and Force. Hence a study of the elements begins with a study of breathing.

Breathing is performed in reality not by the lungs but by the diaphragm, a muscle below the lungs that pulls the lungs open or shut, thus inhaling or exhaling the air. The lungs are purely passive, being pulled up and down by the diaphragm. Help is given the diaphragm by the muscles of the ribs, and a small amount of it by the muscles of the shoulders and back. But the main work of breathing is done by the diaphragm.

Breathing. Few people realize the possibilities for the development of the lungs and the speaking apparatus. Most men and women are undeveloped in lung capacity as well as in purity and strength of voice. A phase of the matter that ought to commend this study

to students in general is that the cultivation of the voice and lungs for speaking is at the same time an asset to the general health. Very seldom do we see a person who has given time and effort to vocal training who is anaemic, pale, or afflicted with lung trouble. On the contrary, great singers, actors, and public speakers are almost universally robust looking, deep-chested and usually broad-shouldered. Many instances could be cited of weak, sickly students who have made themselves into healthy, strong men and women by faithful attention to vocal exercises and lung development, for both singing and speaking.

Also it may be said in passing that a sure cause of failure in singing and speaking is the lack of practice, both in breathing and in acquiring vocal strength. Many a speaker who is not possessed of an extraordinary equipment of mental power, still wields great influence over audiences by the possession of a ringing voice, with deep chest resonance, and vocal power enough to make men listen; whereas many a man of great intellect and fine reasoning powers has but little effect upon audiences simply because of the ineffectiveness of his vocal machine.

INSTRUCTIONS FOR BREATH CONTROL

Filling the Lungs. 1. Locate your diaphragm as follows: lay the hand on the soft space just below the floating ribs, and then pant. The diaphragm is a muscle which, when relaxed, arches upward, and when hardened flattens out, thus pulling the lungs downward and making a larger air chamber. If you cannot find the diaphragm by panting in an upright posture, get down on all fours and pant; nature will assert itself and cause the diaphragm to move back and forth in a very

pronounced manner. If you sincerely try to pant in this posture, you can readily detect the muscle as it goes back and forth. Learn its location and appreciate how it ought to feel both to the hand and to the abdomen when it is moving freely and fully.

2. Assume an erect posture, shoulders back, chest up, abdomen in. Take in all the air you can and in such a way that the chest is not raised, but so that your hand can feel the diaphragm harden. Inhale and exhale repeatedly, making sure to harden the diaphragm and the whole of the abdomen, but do not raise the chest. While you are doing this notice how the movement ought to feel; in this way automatic action can be cultivated.

3. Harden the diaphragm as in the preceding exercise; then lift and expand the chest as far as you can, raising the chest in front without elevating the shoulders—the chest rises in speaking, but almost never the shoulders. Do this until you have caught the feeling for this kind of breathing. Be sure always to use the diaphragm first before raising the chest.

4. Having hardened the diaphragm and raised the chest, give the lungs their last few cubic inches of space by pulling back with the muscles of the back and shoulder. This gives you your full lung capacity. The repetition of these three exercises will ultimately give more capacious lungs and a stronger set of breathing muscles—a superior bellows for the speaking voice.

Acquiring Ease and Rhythm. 1. Inhale very slowly and fully, taking breath not oftener than six times to the minute. Be careful to make the passage of air both in and out *as steady as possible*. Also aim to keep the

same rate throughout. Speaking requires deliberate breathing under perfect control.

2. Increase this rate, but make the breathing uniform and always steady. Study to keep out all puffing and jerking of the breath. One of the surest ways to develop, or to keep up, stage fright is to let the breath get spasmodic and jerky; while one of the surest ways of securing and maintaining ease and a feeling of mastery is to make the breath come in rhythmical, controlled beats.

Controlling the Exhalation of Air. 1. Fill the lungs with air by means of a deep, slow inhalation. Exhale slowly, keeping constant watch of the passage of the air to see that it comes at a uniform pace. At first exhale rather easily and naturally, at the same time keeping constant watch of the steadiness of the current. Then exhale more slowly, still cultivating the ability to detect unsteadiness and to correct it. Finally get the rate so slow that a lung-full of air lasts a half-minute in the exhalation.

To do this the whole abdomen must be kept hard and firm. Give the voice a "base", as it is called. Note that during speaking and singing there is no breathing: the diaphragm is hardened sufficiently to crowd the whole lower abdomen so that this also is made hard. Then the diaphragm begins to push upward, still remaining hard and keeping the whole abdomen hard also. During this process of expelling air the diaphragm and abdomen change shape, becoming taller and narrower, thus, like a rising pillar, accomplishing the work of exhalation. Finally, when the diaphragm and abdomen reach the limit of their powers in narrowing and rising, the breath gives out, no more tone can be made, and a new breath must be taken. The lungs are then "empty".

2. Repeat Exercise 1, using the hissing *s*; this will help in detecting unsteadiness.

3. Repeat with the aspirate *ha*. Make your ear alert to detect any lack of smoothness.

Cultivating Expulsive Power. 1. Fill the lungs and then drive the air out with a series of short puffs, making sure to use the diaphragm for the motive power.

2. Pant vigorously, using the aspirate *ha*; keep this up for a half minute at a stretch and, after a rest, repeat.

At first use this exercise only moderately. With practice you can get more power and can last longer. If you overdo at the beginning, you will find a tendency toward dizziness; but this will pass away with repeated practice. It is good exercise for the general health; it gives one all the benefits of running or playing a violent game, except for the muscular exertion of the arms and legs. In fact, public speaking itself is one of the very best of physical exercises. If you get dizzy during practice, it is pretty safe evidence that your body needs exercise. A speech of an hour's length gives more of the fruits of physical exercise than a round of golf and is equal to two or three sets of moderate tennis.

PURITY OF TONE

The first requirement of a serviceable speaking voice is purity of quality. By this term we mean freedom from unnecessary obstruction in the making of sound. Tone comes from the vibrations of the vocal chords, caused by the passing of a column of air ejected by the lungs. According as this opening is free and unrestricted is the tone that comes forth pure or rough. A tight throat makes an unpleasant sound; a relaxed throat makes a sound that delights the ear. Compara-

tively few students have voices that can be called pure and free. Most voices rasp or grate or quaver; very few are open and clear.

The purity of the voice of a speaker can actually have influence over the beliefs and ideas of the listener; for purity of tone strongly affects the listener's estimate of the truth or falsity of the ideas he listens to. At first this seems like a pernicious doctrine. It seems to argue that convictions must be pretty cheap to depend upon the sound of a man's voice; and yet, after all, it is not so dangerous as it seems. If we were to accept the doctrine that a speaker possesses absolute truth which the audience has no right or power to refute or reject, then we could believe that this notion is dangerous; but when a speaker stands before an audience, at best he is giving only one man's views. Now if he utters his thoughts in a tone of voice so rough and unpleasant that the listener finds it difficult to listen to him, the opinion he desires others to accept is not so well received as when uttered with a voice that is smooth, flowing, and pleasant to the ear. Opinions, even the best of them, need the help of a pleasing voice.

There are in the world so very many ideas a man may accept, that he is dependent upon certain forces to choose his ideas for him. Sometimes it is his daily paper, again it is his church or his political party or his previous utterances, or any kind of personal interest or desire. The law of action is that whatever tends to dominate attention, tends to determine action. A pleasant, resonant, dominating quality in a voice can easily be one of these action determiners; and it is not necessarily to the discredit of the hearer when he is thus influenced. It is not a whit less dignified or worthy than to be led by a politician's reputation or by the fame which a brilliant preacher happens to enjoy. True, the beautiful voice may easily gull us, but the fact still

remains that when ideas come to us with thrilling resonance, with reverberating vibration, and with delightful verve, they somehow appeal to us and are easily made acceptable to us as truth. For this reason the speaker, if he is honest, can be one of mankind's greatest benefactors; and of course, if he is a cheat and a fraud, he can be one of its most dangerous foes.

We frequently wonder at the conversational powers of some man we meet in business relations or in the drawing room, and we agree that such a one is a "wonderful conversationalist", or if we are a little bit given to ecstasy, we say that he is possessed of "great spiritual power" or "wonderful brilliance of intellect". The point frequently is that the pleasingness of the tone of voice of such a person makes it easy for the listener to follow his ideas and to receive an unusually full measure of meaning. A pleasing voice makes listening easy, and whatever tends to make it easy for the listener to comprehend what the speaker means, is so much gained. On the other hand, whatever makes it difficult for the listener, is so much lost. Consequently, purity of tone and smoothness of voice are fundamental necessities if a speaker desires to carry his thoughts to others on the easiest terms.

The Open Throat. The beginning of pure tone is in correct breathing. As the first move towards good tone production review the lesson on breathing, commencing with the aspiring exercise (making the *ha* sound) then changing the sound to short "u" as in but. By making this a kind of open grunt you can produce a sound that is free from roughness. It will be little more than the least vocalized breathing, but it will be tone made on its easiest terms. The test of this exercise lies in the ability to make the sounds with no effort other than the stroke of the diaphragm. Be sure that

there is no straining in the throat ; leave everything there inert and open.

Having tried this, cultivate the loose jaw. A very common defect in speaking, both in conversation and on the public platform, is what is commonly known as the tight jaw. When the muscles of the throat are tightened up so as to make the jaw hard and firm, then the muscles of the throat that effect the tone are so stiffened that the sound which comes out is rough and harsh. It results on the platform in tones that are shrill, squeaky, and strident.

The cure for this is to learn to loosen the jaw. First relax all the muscles of the jaw until you can shake it by shaking the head. Do not be content with this until you can feel that the jaw is moving independently of the rest of the head. For some people this is rather difficult, and yet with practice anybody can learn to do it. Dip the head forward as if you were very weary, almost fast asleep ; let every muscle of the face drop down, and then begin to shake the head gradually. Let all the effort be in the neck. Remove all tension from every muscle in the face and throat. Then increase the head shaking until you have succeeded in getting the jaw to move without following the movement of the head. This will give you a relaxed jaw.

Another test that will help you to appreciate how these muscles ought to feel when relaxed, is to yawn. If you can effect a genuine yawn, at the finish you can notice just how the muscles of the jaw ought to feel when they are thoroughly relaxed. If you cannot yawn genuinely, you can at least go through the motions and after a while can get the same effect. Now with the jaw thoroughly relaxed, make the "u" sound again, allowing no muscular exertion except from the

diaphragm. If you will make sure not to allow the throat to squeeze or pinch this tone in any way, exerting no pressure except from the diaphragm, you will be using the beginnings of tone-making with a relaxed and open throat. This will insure you an acceptable quality.

Steadiness of Tone. Next after openness of tone comes steadiness. The voice may be free from rasp and raucousness, yet may lack that kind of control that gives tonal uniformity. This is a matter of co-ordination between breathing and vocalization. When the breath is defective in controlling the tone, there is a quavering, shaking effect in the note; the voice seems unable to hold a tone on an even level of pitch. It does not strike true and sure. When a speaker or singer is affected with this weakness, there is a constant tendency to squeeze the tone into submission by means of the muscles of the throat. If you will observe the way in which a tight-throated person makes his tones, you can fairly feel the muscles of the throat closing in behind the tone and forcing it out. The result inevitably is what is called "throatiness", a sound that is made too much from muscles in the throat and not enough from the pressure of the diaphragm.

The cure for unsteadiness of tone is: (1) make sure to get an open throat, (2) practice with the vowel sounds, studying them carefully to find ways of steadying the tone in the making of each vowel. There is no patent process whereby a teacher can place a pure tone into the student's mouth, and no fortunate way by which the teacher can show the student how to hold the muscles of the throat so as to make a given tone correctly. Like every other learning process, it rests ultimately upon instinctive actions. In other words, there must

be considerable "cut and try" on the part of the student who must correct tightness of throat. The method is one of experimentation and observation. If one way of making the tone does not succeed, try another. Exercise your judgment, through your ear, as to whether the tone is better or worse. When you have found a tone that sounds better, discover how you did it and try to do it again. This is the only possible way of learning such a form of action as the one with which we are dealing. Consistent trials, guided by careful judgment in the attempt to repeat what you regard as successful, will bring final success. Ultimately you will be able to reproduce the acceptable sound at will. This is the process by which the voice can be made more smooth and pure.

Most students need the guidance of a competent critic. After a person has lived with his voice for twenty years or thereabouts, he is not likely to be a satisfactory judge as to whether it is good or bad; and is also pretty likely to think that any change from that old familiar voice is a mistake and only wrong. Beware of being enamored of your old voice or of flying to it as a safe refuge in time of trial—especially during practice. By and large the best vocal work is done under the direction of a good critic. For this reason considerable of the class work of this course has to be given over to the testing and criticising of the purity of the voices of members of the class.

EXERCISES

1. Aspirate the "ah" sound, taking particular pains to notice whether the tone is free from quavers or breaks. Repeat this exercise until you can get control over the tone and free it from wavering. Vary the exercises by changing the length of time of holding the sound.

2. Cultivate the loose jaw by the method pointed out on pages 106 and 107.

3. Vocalize vowel sounds in the following order: "u" as in but, "oo" as in took, "a" as in father, "i" as in mind, "ä" as in all, "e" as in eve, "o" as in tone, "ä" as in hay, "u" as in mute. *In this exercise make sure that you do not continue repeating a defective sound.* If your voice is badly constricted at first, do not attempt to get much beyond the "u" and "oo" and the Italian a. When you have made a sound, observe it carefully to see that it is worth repeating; if you cannot call it good, by no means repeat that same sound if you can help it. Let your progress be slow and sure. A constant observe it carefully to see that it is worth repeating; if you **bad habits**; so take this exercise deliberately and with a good deal of care.

4. Having gained some degree of mastery over these vowel sounds so that they can be made with an open throat, practice with them so as to prolong the length of time they are held. The test here is to start with an open throat and keep it open throughout a prolonged tone. Also observe the tone to see that it is kept on the same level of pitch, that it does not waver from high to low and from low to high again. To a good many students this will be a very difficult exercise and will require long and patient practice.

5. Utter these same vowel sounds with an upward slide of the voice, making sure to hold the tone open all the way; then utter them with a downward slide of the voice again observing the openness of the tone. It will be found by most students that it is much more difficult to hold the tone open during the downward slide than during the upward.

6. Read pieces like "Recessional" and "Mandalay" by Kipling; "Confession of an Opium Eater", by De Quincey.

RESONANCE

The factor that operates most powerfully in giving to tone its most winning quality is resonance. Resonance is a matter of vibrations. The vibrations coming from the vocal chords beat against such parts of the

throat and head as happen to be in their way. If they strike a soft substance, the vibrations lose force and intensity. To appreciate how this is, observe the speaker who is standing on a velvet carpet surrounded by curtains, in a room that is full of hangings and draperies. You will readily perceive that his voice seems smothered. What happens is that the voice strikes soft material and there is no vibration to intensify the sound. On the other hand, when a speaker stands on a bare platform, with wooden walls behind him and solid walls and wooden seats before him, he can make his voice carry much farther, sound much louder, and seem much more vibrant and resonant. The voice as it comes out strikes hard substances which give forth a definite, strong vibration of the air.

So with the resonance properties of the chest, throat, and head. If the vibrations coming past the vocal chords strike a soft substance, they lose vitality and intensity. This is what happens when they are directed against the muscles of the throat, the soft palate, and the tongue. But if they are directed against a hard substance, they are given added vigor and intensity. So we get a better and more vibrant tone from sound that is sent against the bones of the chest, the nasal arches, the jaw bones, and the teeth. There is always added power and, most of the time, added beauty to tones that are thus directed.

Without becoming too technical, we can point out that there are in the head certain cavities which serve the purpose of increasing the resonance of tones that are directed in such a manner as to use these cavities. They are known as the resonance chambers. When these resonance chambers are ample and when the voice is properly aimed to make use of them, we get tone that is resonant and good to listen to. When these

chambers are restricted or impaired through disease or genetic limitations we get a voice with a distinctly limited possibility. Some people speak as if their bones were dead, lacking the ability to vibrate and to reverberate.

The function of these resonance chambers is to add overtones to the voice. People are endowed very differently in the way of resonance chambers and consequently in the possession of overtones. The voice rich in overtones is a priceless possession to a speaker or a singer; while a voice that lacks them—needs plenty of practice. It is the overtones that give ring and verve and eclat to a voice; and when such a voice catches us, we listen, almost always with eagerness and delight.

TONE PLACING

Notice that we have spoken above of “directing” the tone. This is what is commonly called voice placing; and the implication is clear that the speaker has power to make the vibrations strike where he wants them to. However, this is not a natural gift with all people. Most of us need instruction as to how the voice should be placed.

In the cultivation of more resonant tone one almost always needs a teacher. We live so constantly with our own voices that we think it is better than it is; at least we are not keen critics of it. Hence it is wise to seek the advice of an expert in voice for the placing of the tone and the cultivation of proper resonance.

Directions for Tone Placing. Some simple directions will help. (1) Start with the proper breathing exercises. Then make sure that the throat is open, that the impulse for the sound comes from a stroke of the diaphragm and not from a squeezing of the throat. With these preliminary results accomplished, you can then experiment with directing the resonance. Remember that

the aim is to get the voice out in front where it can be heard by other people. This means that the tone must be shot out of the open mouth, not out of the nose or through the Adam's apple. If the throat is thoroughly open, the sound waves will be free to strike the bones of the chest and of the neck. Chest and neck resonance is the source of power, dominance, majesty, and reverberation in tone. Especially do tones low in pitch made with an open throat strike hard upon these bones and resound strongly on the air. Male voices master this resonance much more quickly than female, because of the greater depth of pitch attainable and the larger bones in the chest and neck. One of the chief problems in vocal culture for women is the mastery of chest resonance.

(2). Next place the resonance in the jaw and the teeth. Clench the teeth and utter the vowel sounds so as to cause a vibrating in the teeth. Be sure to keep the throat open, for a tight throat will absorb all the resonance in the soft muscular tissue of the throat. This is not a difficult exercise; a fair amount of experiment will show you how to make the teeth vibrate, and you can readily make the action automatic by practice.

(3). Place the sound against the bones of the nose. This produces what is commonly called "head resonance", a kind in which the female voice is likely to excel the male. The easiest way to feel it is to hum the sound of *m* or *n*, more particularly the latter. The *m* sound vibrates teeth and nose; the *n* sound is more strictly nasal. The reason we cannot say *m* and *n* correctly when we have a cold in the head is that the passages of the nose are so swollen that the bones cannot vi-

brate in their accustomed manner. Talk first in a natural manner and then as if you had a cold in the head, and you will get a better idea of how to place the tone in the nasal arch. Without nasal resonance a voice cannot be sweet and attractive; it is a prime requisite of a ringing, vibrant, compelling voice.

Faithful practice will work wonders in improving vocal resonance.

EXERCISES

To cultivate a pure, resonant tone, observe the following series of exercises:

1. Breathe easily and freely from the diaphragm.
2. Aspirate the column of air, studying to get steadiness and control.
3. Still breathing with the diaphragm and controlling the outlet for the air, make the sound of short u, with a pronounced downward slide.
4. Follow this with other vowels in the order of their openness; "oo" as in moon, "a" as in father, "a" as in all, "i" as in fine, "a" as in say, "o" as in foe, "e" as in eve, "u" as in hue, "i" as in pin, "o" as in not, "e" as in met, "a" as in sat, "e" as in term, "oo" as in book.

Make this a drill throughout in keeping the throat open; do not allow the muscles of the throat to usurp the function of the diaphragm. Let all the impulse come from below the lungs.

5. Repeat this same exercise, changing to the upward slide; keep the throat loose.
6. With the throat loose and easy, cultivate the different resonance places. Make sure to get the sound into the neck first. Then place it in the teeth and the jaws, especially bringing it forward so that there is a maximum of vibration at the front near the mouth. Then place it in the nasal bones and the cheeks near them.

To make sure of the chest tones use the most open vowels; for the mouth and jaw use the consonants, *b*, *g*, (soft) *r*, *d*, *j*, *p*, *v*, *l*, *z*; for the nose, use *n*, *m*, *z*, *r*, *v*.

7. Read aloud a passage of literature, trying to add more resonance than you have been accustomed to use. Study your own methods and so cultivate your ear. Make yourself a competent critic of yourself.

FREEDING THE TONE—ARTICULATION

What we must not forget is that the tone, after it is made properly in the throat and directed toward the proper resonators, must travel out past the teeth and lips so as to get unto the air without obstruction. Consequently the development of the resonators around the mouth is of very great importance. The exercises with the vowel sounds and the open throat will help greatly in getting the vowels free and in sending them out into the air; consequently almost all the exercises up to this point have been with vowels. We now must note that in order to make the tone perfectly free, in order to get the maximum of effective respiration, special attention must be paid to the consonants. Each consonant requires a different position of the tongue, lips, and palate, and consequently produces a different resonance effect. So that in order to make the voice perfectly free for the use of words involving all the consonants, we must have exercises with these consonants. Thus can we get the tone directed out into the air.

EXERCISES

A multitude of exercises can be devised by using a comprehensive scheme for combining all consonants and vowel sounds. Begin with *b*; utter the sound *bā*, then *bē*, then *bī*, then *bō*, then *bū*, and so with the other sounds of the vowels,

Then make combination, as bā bē, ba ba, ba bo; be ba, be bi, be bu, and so on in the various permutations of *b* and the vowels. Keep the resonance full and strong.

2. Use the other consonants in like combinations with vowels.

3. Make combinations of sounds involving different consonants: as me fa, na do, ki bo, fe fa, pe ba, etc. The number of these is legion, and the student who genuinely desires to free his voice will find an inexhaustible supply of these combinations to work on.

4. Make a list of all such combinations; hang it on the wall where you can see it and work from it.

THE QUALITIES OF THE VOICE

Mastery of Qualities Valuable. We come now to a consideration of the qualities that characteristically represent moods and attitudes not common in our daily experiences. The speaker who wishes to be able to express all kinds of meanings must possess control over more qualities than one. His moods and his attitudes will call for something other than the commonplace in thought and in voice. Thus a control of the different qualities adds to his ability to express deep feelings and gripping sentiments.

Also the varying needs of different situations give great importance to the various kinds of quality. Common conversation, public address, oratory, reading, interpretation, impersonation, acting—all make different demands on one's competency in the use of the various possible qualities. Few people but can use all these qualities under naïve, unstrained conditions; but even

fewer can be sure to have control over them when in the presence of an audience, with a great issue at stake, and facing the dangers of stage fright. So there is profit in analyzing the various qualities.

(1) *Normal Quality.* We can all identify our friends by their voices; there is something about every man's tones that is distinctly his own possession and his unique mark. In each of us this quality, though personal and individual, is normal; it is the kind of voice we use when in full control of our thinking and feeling. Normal quality, then, becomes at the same time a means of identification and a means of concealment; it identifies its owner, but conceals his feelings.

It gets its name from its commonness in ordinary conversation. The best way to identify it is to say of it that it is the kind of voice we use most of the time. It is, for one thing, not extreme in any way, using the resonance of the neck, jaw, mouth, and nose, but in moderate degrees. Some people's normal quality is very vibrant, that of others rather dull.

It is useful in moderate, calm conversation, in reading, and, slightly, in interpretation; but for public address, oratory, impersonation, and acting it is of little use.

(2) *Oral Quality.* Oral quality is made with a narrow throat, is usually confined to high pitch, and is made with the resonance placed near the forehead in the nasal arches. It is the way we make tone when we are tired, weak, greatly enfeebled, sick. When Cassius ridicules Caesar for showing fear in their swimming match across the Tiber, in the words, "Help me, Cassius, or I perish," he uses the Oral quality to express

the idea of Caesar's impotence. When the speaker or reader deals with meanings that imply weakness or weariness, if he is to carry the right idea to his hearers, he must be master of this method of making tone.

Again, the Oral quality is the best voice for showing feelings of serenity, love, a sense of the beautiful, gaiety, daintiness, and gentleness. These, it will be noted, are akin to weakness in that they are entirely free from robustness, vigor, or violence. It will be noted also that they are feelings that women ordinarily can express better than men; obviously because they are better masters of the "small voice" which is the essence of Oral quality, the voice made with the resonators of the nose and forehead.

It is used in conversation, but not so very often; in public address hardly at all, in oratory only for ridicule and sarcasm, not at all in reading, but abundantly in interpretation, impersonation, and acting.

(3) *Aspirate Quality*. This is a kind of voice like whispering. It is made when something so agitates the mind that the vocal organs fail to perform their function aright and let out more breath than sound. It lacks almost all resonance, all the vibration coming from the muscles of the throat. When we hear it we naturally suspect that the speaker is under some such emotion as fear, dread, suppressed excitement, desire to be unobserved. It is hardly useful at all for common conversation or reading. It seldom finds a place in public address; only when the speaker wishes to give vent to a feeling very much deeper and more intense than the generality of verbal utterance. It is used now and then in the climax of quietness, which gains its effect by

using less and less voice until the final touch is put on by a whisper. The evangelist uses this when he assures us that we are condemned to an everlasting *hell*, pronouncing this last word with an awe-struck whisper. It is hardly useful at all for common conversation or reading. In oratory it sometimes finds valuable uses; while it is a prime necessity for interpretation, impersonation, and acting.

(4) *Orotund Quality*. We come now to the kind of voice that is most useful in public address and oratory. When a speaker is full of high purpose and animated by a chain of valid logic, he needs a voice that will fill the hall or the welkin about him and give all the dignity and force possible to his truth. He finds this in the Orotund quality. It is the tone made with a full diapason of resonance, from chest, teeth, jaws, and nose. Especially must chest resonance be present to make his thought properly impressive. It is, moreover, the only voice that can be used on a large audience, another reason why it is so serviceable for public speech. Thoughts and meanings are not impressive in a large hall when uttered with a voice that lacks the ring of full resonance.

The Orotund Quality is the one most worth cultivating by prospective public speakers or public entertainers. On the platform it is needed constantly, and there is little likelihood that one can quite attain to perfection in its use. It calls for a mastery of all the most approved resonators: chest, neck pharynx, jaw, teeth, nose, and forehead. Thus it is the quality that makes for fulness of tone, roundness, richness, ring, and verve.

(5) *The Pectoral Quality.* This is a very hollow, sepulchral voice to be used only rarely and with great caution. It is all chest resonance with the head vibrations suppressed. Its chief use is in acting, where one must portray a character in great distress or moved by the most solemn of sentiments. Macbeth with the blood of Duncan on his hands, the ghost of Hamlet's father, Leonato thinking his daughter false—these might fairly use the pectoral quality. Unless you are in a frame of mind to reveal one of these emotions, beware of using it. It fits into public speech only on rare occasions. To use it commonly is to invite the appearance of insincerity. But one who hopes to impersonate and to act cannot get on without it.

(6) *The Guttural Quality.* This type of voice is also for use only in the exceptional occasion. It is a kind of growl, made with all the resonance centered in the muscles of the throat. As a consequence it is rather hard on the voice. Fortunately nature so provides that the listener does not hear this quality in ordinary speech. When he hears it he assumes that the speaker is very much over-wrought. It is used to mean vileness, great rage, a return to elemental and primal passions. It is for impersonation and acting, hardly ever to be used in public address.

(7) *Nasal Quality.* Nasal quality does not quite describe itself so accurately as the name might suggest. Ordinarily the word "nasal" is intended as derogatory, to bring a certain tone into discredit. Yet the very best of tones, especially the orotund and also the nasal, need a resonance from the arches of the nose. The discred-

itable tone has been more properly, though less elegantly, called "nosey". That term at once carries its own explanation and evaluation. It is to be confined almost entirely to impersonation and acting.

EXERCISES

1. Observe the difference in normal quality in people you hear talk, especially those who speak in public. Learn to differentiate the different qualities speakers use to express different sentiments.

2. Cultivate a responsiveness to inner feelings; let them express themselves in speech through appropriate qualities of the voice. Get over the habit of using only the one quality for all kinds of attitudes; let your voice go as far as is judicious in expressing feelings.

3. Select passages from standard literature and read them with the appropriate kind of voice. You will have difficulty in doing this well unless you thoroughly understand the meaning of the words involved and appreciate the author's sentiments. Aim to get a good co-ordination between what is going on in your mind and in your throat. Do not make it simply a matter of vocal gymnastics.

4. Take up each of the qualities in turn and practice it until your voice has mastered it and can do it easily and without strain. Work in this order: Aspirate, Oral, Orotund, Pectoral, and Guttural.

5. Make a speech as to an audience of five hundred people, using the Orotund Quality in the best manner you can master.

6. Interpret the following selections, making a special study of appropriate quality:

THE RECESSIONAL

RUDYARD KIPLING

God of our fathers, known of old—
Lord of our far-flung battle line—
Beneath whose awful hand we stand
Dominion over palm and pine,
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies,
The captains and the kings depart—
Still stands thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called our navies melt away—
On dune and headland sinks the fire—
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the nations, spare us yet,
Lest we forget—lest we forget!

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe—
Such boastings as the Gentiles use,
Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard—
All valiant dust that builds on dust,
And guarding calls not Thee to guard—
For frantic boast and foolish word,
Thy mercy on Thy people, Lord!

CROSSING THE BAR

ALFRED LORD TENNYSON

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark;
And may there be no sadness of farewell
When I embark;

For though from out our bourne of time and place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

A PETITION TO TIME

BRYAN WALTER PROCTER

Touch us gently, Time!
Let us glide adown thy stream
Gently—as we sometimes glide
Through a quiet dream!
Humble voyagers are we,
Husband, wife and children three—
(One is lost—an angel fled
To the azure overhead!)

Touch us gently, Time!
We've not proud nor soaring wings:
Our ambition, *our* content,
Lies in simple things.
Humble voyagers are we,
O'er Life's dim, unsounded sea,
Seeking only some calm clime;
Touch us gently, gentle Time!

JOHN ANDERSON, MY JO

ROBERT BURNS

John Anderson, my jo, John,
When we were first acquent,
Your locks were like the raven,
Your bonnie brow was brent;
But now your brow is beld, John,
Your locks are like the snow;
But blessings on your frosty pow,
John Anderson, my jo.

John Anderson, my jo, John,
We clamb the hill thegither;
And mony a canty day, John,
We've had wi' ane anither.
Now we maun totter down, John,
But hand in hand we'll go;
And sleep thegither at the foot,
John Anderson, my jo.

EVANGELINE ON THE PRAIRIE

HENRY WADSWORTH LONGFELLOW

Beautiful was the night. Behind the black wall of the forest,
Tipping its summit with silver, arose the moon. On the river
Fell here and there through the branches a tremulous gleam of
the moonlight,

Like the sweet thoughts of love on a darkened and devious
spirit.

Nearer and round about her, the manifold flowers of the garden
Poured out their souls in odors, that were their prayers and
confessions

Unto the night, as it went its way, like a silent Carthusian.
Fuller of fragrance than they, and as heavy with shadows and
night-dews,

Hung the heart of the maiden. The calm and the magical
moonlight

Seemed to inundate her soul with indefinable longings,
As, through the garden gate, and beneath the shade of the
oak-trees,

Passed she along the path to the edge of the measureless prairie.
Silent it lay, with a silvery haze upon it, and fire-flies

Gleaming and floating away in mingled and infinite numbers.

Over her head the stars, the thoughts of God in the heavens,
Shone on the eyes of man, who had ceased to marvel and
worship,

Save when a blazing comet was seen on the walls of that
temple,

As if a hand had appeared and written upon them "Upharsin".

And the soul of the maiden, between the stars and the fire-flies,
Wandered alone, and she cried, "O, Gabriel! O, my beloved!

Art thou so near unto me, and yet I cannot behold thee!

Art thou so near unto me, and yet thy voice does not reach
me?

Ah! how often thy feet have trod this path to the prairie!

Ah! how often thine eyes have looked on the woodlawns around
me!

Ah! how often beneath this oak, returning from labor,

Thou hast lain down to rest, and to dream of me in thy slumbers!

When shall these eyes behold, these arms be folded about thee?"
Loud and sudden and near the note of a whippoorwill sounded,
Like a flute in the woods; and anon, through the neighboring thickets,

Farther and farther away it floated and dropped into silence.
"Patience!" whispered the oaks from oracular caverns of darkness;

And, from the moonlit meadow, a sigh responded, "Tomorrow!"

THE LOST CHORD

ADELAIDE A. PROCTER

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.

I do not know what I was playing,
Or what I was dreaming then;
But I struck one chord of music,
Like the sound of a great Amen.

It flooded the crimson twilight,
Like the close of an Angel's Psalm,
And it lay on my fevered spirit
With a touch of infinite calm.

It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.

It linked all perplexed meanings
Into one perfect peace,

And trembled away into silence
As if it were loath to cease.

I have sought, but I seek it vainly,
That one lost chord divine,
That came from the soul of the Organ,
And entered into mine.

It may be that Death's bright angel
Will speak in that chord again;
It may be that only in Heaven
I shall hear that grand Amen.

CHAPTER VII

FORCE

The second of the elements of tone-making is Force, the element that has to do with the loudness or quietness of the sound made by the voice. A study of Force must not be understood to be a study only of how to make more noise, how to use a bigger and more powerful voice. For though most novices need to develop greater vocal power, yet a study of Force as a factor in carrying meaning is just as much taken up with quietness as with loudness. Meaning is every whit as much dependent on mild tones as on loud. It is the *contrast* between loud and quiet that makes Force a factor in the carrying of thought, not noise or volume alone.

Touch. In describing the effect of Force in expression we may profitably borrow a term from the sister art of music—Touch. Touch carries the double idea of variety and skill, prime requisites in the application of Force to the use of the voice. Just as some piano players have a touch like a blacksmith and others the touch of a gold-beater, some speakers and readers strike their notes with a thump like a pile-driver and others like the falling of the rain. To be effective for all possible occasions, one ought to possess both the heavy and the light; neither is necessarily a defect or necessarily a virtue. Command of each is very much to be desired both for public address and for interpretation and acting.

Force is Chiefly Total Reaction. It is all a matter of general bodily participation; that is, true emotional reaction. Force is, by the psychologist and physicist, called intensity. Intensity in the use of one set of muscles always tends to spill over into other sets. The man who feels the need of shouting is by the nature of his attitude intense—much tensed up. Examination would show that the muscles of his neck, back, arms, and legs are much tightened. What more to be expected, then, than that his diaphragm should also show intensity and should expel air at an intensity calculated to make much noise? Force thus is highly charged with emotional meanings, with general attitudes, and total bodily dispositions.

Coming from such a condition in the speaker, it produces empathically the same type of reaction in the listener. When we hear a loud noise of any kind, our reaction is total and intense; when we hear a sound soft and gentle, we react with very little intensity and with only slight reverberation in the muscles distant from those of the ears. We prefer most of the time freedom from great noises, being much happier when quiet. Noises wear us out; they keep us at work all over the body; whereas a little at a time of total bodily work is plenty. Noises are strong stimulants and easily bring the listener to a state of numbness. Consequently, continuous shouting, in a small room where it strikes each listener hard and noisily, so agitates him all over and so thoroughly wears him out, that he has no mechanism left for the differentiations and discriminations needed for activity of an intellectual nature.

A sermon or a campaign speech shouted from start to finish—especially where there are no opposing noises—leaves no intellectual impression, no disposition to catch refinements of meaning: the only thing carried being a general feeling, a total attitude. Now frankness compels us to note that many audiences delight in just this vagueness and grossness of emotionality; they are none too capable of fine distinctions, and seldom get from a public meeting anything but the most hazy and expansive of attitudes. Ask them how they enjoyed the “effort”, and they will rhapsodize over its beauties and charms and power; but ask them just what the speaker said, and for the life of them they cannot tell you. No wonder so many hopeful preachers and politicians and lyceum lights go wrong; the defects of the listeners invite them to it. Yet there is a path between the Scylla of academic hush and the Charybdis of popularized bombast; and it is highly worth finding.

It is found in a sense of balance for Touch. Some words are shouted necessarily; very good, so handle them; do not fail to give them all the intensity they need. But select them with care and do not inflict injuries of violence upon the others, those needing gentler treatment. In conversation less than half the syllables need a hard blow; the majority are touched only hard enough to be distinct. In public address for small gatherings no more in number are struck, but the blow is enough harder always to fit the size of the audience and the acoustic properties of the hall. The same applies pretty generally to interpretation.

For oratory, impersonation, and acting the ratio shifts, varying according to the intensity of the speaker's feelings, the temper of the audience, and the size of the gathering. Some oratory must be shouts only, a shout for every syllable; Webster addressing a great outdoor throng on Bunker Hill, Lincoln and Douglas must have been pretty intense in every word in their

great debates; Bryan in the Coliseum could not have captured the convention without making every sound of great volume and intensity. Impersonators and actors sometimes represent characters of fiction or drama whose mood calls for a shout in every utterance—Lear defying the thunder, William Tell addressing the mountain peaks, Sir Toby Belch airing his grievances.

Range of Touch. There are some interesting notions concerning Force entertained by different types of extremists. One type assumes that the only way to be effective in speech is to shout all the time. The ministry and the stump seem to have almost a monopoly on this theory, though the bar occasionally steals their thunder, as it were. We are all familiar with the brother who starts his sermon with much more voice than is necessary, then very quickly turns on all the power he has and never lets down until the "lastly", sometimes even assaulting Heaven in his closing prayer. And we have heard the campaigner who, inflated with the importance of his mission as a savior of his country, puts on the full diapason at the start and never relents in his ardor till his concluding "I thank you".

But these types, absurd as they seem, are no more so in reality than the other which assumes that because quietness is a virtue in the parlor and at the dinner table, or in the library, study, and laboratory—where these men spend most of their time—therefore it must be the chief commendation of a public speaker. This notion seems to be most prevalent in academic circles, where the quiet, restrained soul holds sway, and gentleness and lightness of touch are the greatest of virtues. Many a college lecturer, who gets along well

enough in his class room and in the committee gathering, wonders why he fails when he goes out among the unelect. Usually he ascribes the result to the ignorance and lack of taste of the uninitiated; but more often probably it is his own failure to employ the methods that would carry his meaning to the people he is addressing. For any meaning that comes to them must come on their terms; there is no escaping this. It is for this reason that words of deep consequence and wisdom of tremendous weight are so often lost on a mixed audience.

The man who is really skilled in speaking and is accustomed to taking the crowd on their own terms—of hearing and receiving—almost always has a strong voice and always uses a tone at least louder than he would think of using in private conversation. One of the dreariest experiences imaginable is to listen to a rich cotton manufacturer or the owner of a great powder factory droning through a tariff schedule in the Senate, or a banker, whose name means several more figures than common, putting surfeited bankers to sleep by the faint twitterings of his seemingly far-away voice. And when this vocal impotence is accompanied by a squeaky rasp or a throaty growl or a nasal twang, we understand why public speaking gets into ill repute with some very estimable people.

The ideal is a combination of power with delicacy of touch. A strong voice is decidedly not a mark of grossness or of pompousness, any more than gentle, quiet tones are necessarily a sign of weakness. The speaker who is fully competent to express such meanings as his purpose and the occasion call for, can thunder if he needs to and then in turn can purr or coo as gently as the classic sucking dove. Any criticism of his use of Force must rest entirely upon his good or bad sense in fitting his touch to the meaning he wishes to carry.

Application of Touch. Changes of Force serve both in the expressing of logical meanings and in showing how the speaker feels about his thoughts. The logical meaning of a sentence can be helped greatly by uttering some of the words and syllables with more noise than others. Most of those who read this are unaware of the frequency with which they bring out certain ideas by means of shouting the word that represents it. They utter these words with a little more volume than other words near them in the sentence. Take the utterance, "This is no time for ceremony." If you will note carefully as you read this aloud, you will discover that you use a touch that can be represented as follows: "*This* is no *time* for CERemony." Or take another utterance: "You may also remember *this*, that we Saxons were *slaves* about four hundred years, *sold* with the *land*, and our fathers never raised a FINGER to END that slavery." Eliminating considerations of pitch and time—which enter into the emphasis suggested here—still the carrying of the right meaning of these sentences compels an increase of Force on the syllables and words accented. The very requirements of accentuation call for an added volume of sound on the accented syllable, so common is the need for variety in Force.

But it is in the carrying of emotional attitudes that Force is most important. So obvious is this and so well recognized that it is superfluous to offer printed illustrations. The reason we have so much bombast on the public platform is that the speaker allows his feelings to run away with his self-control, and he shows his predicament by making too much noise. Or the speaker, wishing to show himself a man of great earnestness and

devotion to his cause, turns on all his motive power and blows his bellows at full capacity, giving that familiar picture characterized in the words, "full of sound and fury, signifying nothing"—except that it signifies that the speaker is beside himself or has lost his good sense.

Force as Determined by Physical Conditions. The degree of Force is inevitably linked up with the distance one hopes to throw the voice and the resistance it is likely to meet in the audience. The larger the crowd to be addressed, and the larger the hall in which one speaks, or the greater the amount of vibration-absorbing material there is at hand, the more power must one put into the diaphragm and the more entergetically must one talk. This, of course, is not so much a matter of touch—which is entirely relative—as it is of absolute degree. You may have noticed that when a speaker addresses a very large crowd, so large that it taxes his voice, there is very little variation to his force; he has to shout to his limit on every syllable in order to make his very words understood. In a large hall, whether full of people or not, this same need is frequently found. And when a speaker is standing on a draped platform, with a carpet under his feet, with plush seats for the heavily dressed listeners to sit on—women are said to absorb sound much more than men—and with decorations about the room all greedily absorbing vibrations, his voice-making apparatus must work extra hard to produce enough vibrations to leave some for the hearers' ears.

The skilled speaker is on the alert to note the absence or presence of these obstructions. If the room

is hard to speak in, he gauges his voice accordingly and extends himself. If it proves easy and comfortable for speaking, he holds back. A mistake in judgment as to the acoustics of a room may easily upset the audience's comprehension and appreciation of the speaker's meaning.

Variety a Necessity. People who hear but little speaking and reading seem to like plenty of noise; while those who meet often with their fellows and listen much to public entertainments, prefer, not necessarily quietness, but a delicate variation of the factors of Force. Any audience made up of men who hear hardly any conversation in their daily work, will sit deeply impressed by a speaker who possesses a powerful voice and uses it in much shouting. They cannot always, by any means, tell you what the powerful discourse was all about, but they are very sure they enjoyed it immensely. By this same speaking other people, whose lot it is to serve often as auditors, feel only dinned, befuddled, harassed. Missing the meaning, they have no satisfaction from mere noise, and go away unenlightened and unimpressed. In general, for sedentary people and those habituated to congregating, a less degree of force on the average can be used than for people who live active lives, especially in the open, and people who are not well accustomed to foregathering in public meetings. The best security for the speaker lies always in variety rather than either great noise or a deep hush; by and large the reactions of the hearers will be more favorable from abundant changes of Force than from any possible single degree of loudness or softness.

Training for Touch. With most students training for Touch must be in the direction of greater Force. Comparatively few people have voices of a proper degree of strength, and their energies are best given to the cultivating of greater vocal power. Yet there are those who need to cultivate lightness rather than heaviness. The following exercises will furnish helpful activities for all:

EXERCISES

1. Begin by reverting to the breathing exercises and the exercises for vocal purity and resonance. Force is inseparably inter-related to Quality; a speaker ought not to attempt a loud tone until he can first make it of the right quality. Using the vowel sounds, then, give a light, staccato touch with an open throat and well-rounded resonance. Repeat this until you feel assured that you can strike as gently as you intend to.

2. Using this clear, resonant light tone as a start, increase the force little by little. Move by slow degrees lest you impair the resonance or the purity of the tone. This exercise is capable of wide development, as the distinguishable degrees of force are very numerous, and your ear will enable you to find many stages at which to practice this strengthening of the voice.

3. Making sure that the voice is clear and free, shout such utterances as the following: "Ship ahoy!" "All aboard!" "Clear the way!" "On left into line!" "Fours right; forward march!" and others of your own devising.

4. Count 1, 2, 3, 4, etc., gradually increasing in force until you reach the limit of pure tone and good resonance. In this you have a test of progress; the farther you can count with an appreciable differentiation in volume from one number to the next, the greater flexibility of touch you are cultivating. In performing an exercise like this, be sure not to confuse a mere rise in pitch with an increase in force; a rather common error.

5. Read any passage of oratory, first as to one person, then to an audience of fifty, then as to four or five hundred, then as to two thousand, then for as large an audience as you think you can reach. Do not, however, strain the voice and impair the quality.

6. Make a special study of lightness of touch in the passages at the close of these exercises.

FORM

The vigor with which the voice attacks and departs from the various notes of speech is of great significance, especially to all forms of speaking in public. "Form is the manner in which force is exerted."* There are three kinds: (1) Effusive, (2) Expulsive, and (3) Explosive.

The Effusive Form. The Effusive form is made by a steady pressure of the diaphragm, thus controlling strongly the passage of air through the vocal passage and by an abundance of vibration in all the resonating bones and chambers. The essence of it is its smooth, steady flow. The steadiness gives it the effusiveness and the resonance the acceptable quality. It means to the hearer always that the speaker is moved deeply, too deeply for violence or vehemence. When we hear the Effusive Orotund we assume that the speaker is greatly awed or in a state of deep reverence or overpowered by the sublime, the magnificent, the overwhelming. When used in connection with words that suggest such a situation, it carries the right meaning and is very gripping; when used with words that carry no such import, it is most of the time simply ridiculous. Men sometimes make the mistake of trying to be tremendous and overpowering merely by the Effusive form alone, not by their ideas. The resulting incongruity upsets all meaning for the hearer, and is poor speaking.

The Effusive form applies most particularly to the

*Fulton & Trueblood: "Practical Elocution"; p. 114; 1893.

following qualities and in this order: Pectoral, Orotund, Oral, and Normal. The Pectoral can hardly be anything else than effusive: the Ghost of Hamlet's father saying, "I am thy father's spirit"! or the story that repeats the answer, "Mouldering in the grave". So hollow and deep a tone can hardly be attacked with vigor. The Orotund, being the most generally useful of the qualities for public speaking, probably exhibits more of the Effusive than does any other quality, though, unlike the Pectoral, it uses the other forms. Poems like "The Recessional", "Crossing the Bar", "The Battle Hymn of the Republic" need the Effusive form, and are typical of a large class of poems highly acceptable as public interpretations. All speaking on solemn occasions, funeral sermons, and all matters of deep pith and moment, take the Effusive Orotund. It is much affected in the pulpit, even overdone. For it is a very effective manner of speaking when used to express good sense uttered through a good voice. Oral quality is combined often with the Effusive form, expressive of calm, rapt, serene enjoyment, love and longing, or dreamy, wistful fancy.

The following passages read best with the Effusive form prevailing:

THE OCEAN

LORD BYRON

Roll on, thou deep and dark blue Ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore;—upon the watery plain
The wrecks are all thy deed, nor doth remain

A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

THE BURIAL OF MOSES

MRS. CECIL FRANCIS ALEXANDER

By Nebo's lonely mountain,
On this side Jordan's wave,
In a vale in the land of Moab,
There lies a lonely grave;
But no man dug that sepulchre,
And no man saw it e'er,
For the angels of God upturned the sod
And laid the dead man there.

That was the grandest funeral
That ever passed on earth;
But no man heard the trampling,
Or saw the train go forth;
Noiselessly as the daylight
Comes when the night is done,
And the crimson streak on ocean's cheek
Grows into the great sun—

Noiselessly as the spring-time
Her crown of verdure weaves,
And all the trees on all the hills
Open their thousand leaves—
So, without sound of music,
Or voice of them that wept,
Silently down from the mountain crown
The great procession swept.

ANNABEL LEE

EDGAR ALLEN POE

It was many and many a year ago,
In a kingdom by the sea,
That a maiden lived, whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love, and be loved by me.

I was a child and she was a child,
In this kingdom by the sea;
But we loved with a love that was more than love,
I and my Annabel Lee,
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her high-born kinsmen came,
And bore her away from me,
To shut her up in a sepulchre,
In this kingdom by the sea.

THE RAINY DAY

HENRY WADSWORTH LONGFELLOW

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

ROMEO AND JULIET

SHAKESPEARE

Soft! what light through yonder window breaks!
It is the east, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
It is my lady; O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing: what of that?
Her eye discourses, I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do intreat her eyes
To twinkle in their spheres till they return.

PSALM XXIV

The earth is the Lord's, and the fulness thereof: the world
and they that dwell therein. For He hath founded it upon the
seas and hath established it upon the floods. Who shall ascend
into the hill of the Lord? or who shall stand in His holy place?

He that hath clean hands, and a pure heart: who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing from the Lord, and righteousness from the God of his salvation. This is the generation of them that seek Him, that seek Thy face, O Jacob.

Lift up your heads, O ye gates: and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates: even lift them up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts; He is the King of glory.

The Expulsive Form. The kind of voice most useful in public address is the Expulsive form. It is made by a short sharp stroke of the diaphragm, accompanied by abundant resonance of the chest, throat, and head. To get the right effect, the jaw must be thoroughly relaxed, the throat perfectly loose, and the diaphragm must pump with a very definite stroke on each syllable. It is in reality a short, quick shout. It is used when the speaker is showing great earnestness and a purpose to compel his hearers to note what he has to say. Yet it always suggests complete control on the part of the speaker over his thought and his attitude. It is the most dignified form of voice there is, strong, free, and vibrant; without it successful speaking is hardly conceivable. It is the foundation of a proper public manner.

To cultivate the Expulsive form, practice every day uttering the vowel sounds by a sudden stroke of the diaphragm, taking pains to hold the throat open and to give the sound full opportunity to vibrate at all the good vibrating points. Beware of making a grunt or a bark. Make it a full, sonorous, rich tone, well placed and thoroughly open. Then read a passage from some public

speech and imagine yourself addressing first a hundred people, then five hundred, and then two or three thousand. Use only the voice described above. Also try to phrase some thoughts of your own, in dignified language, and then utter them as to a large crowd, with high and lofty purpose in your own mind and heart.

The Expulsive form, though possible to all of the qualities, is chiefly for the Orotund as used in almost any type of robust speaking or reading. While in public address and oratory, especially before large gatherings, the short shout prevails, still there is choice opportunity always for the most delicate use of Touch, in fine variations of the degree of Force. Different degrees of Force produce different degrees of Expulsiveness.

The following passages need the Expulsive Form:

IMPEACHMENT OF HASTINGS

EDMUND BURKE

My lords, you have now heard the principles on which Mr. Hastings governs the part of Asia subjected to the British empire. Here he has declared his opinion that he is a despotic prince; that he is to use arbitrary power; and, of course, all his acts are covered with that shield. "I know," says he, "the Constitution of Asia only from its practice." Will your lordships submit to hear the corrupt practices of mankind made the principles of Government?

He have arbitrary power! My lords, the East India Company have not arbitrary power to give him; the King has no arbitrary power to give him; your lordships have not; nor the Commons; nor the whole Legislature. We have no arbitrary power to give, because arbitrary power is a thing which neither any man can hold nor any man can give. No man can lawfully

govern himself according to his own will, much less can one person be governed by the will of another. We are all born in subjection, all born equally, high and low, governors and governed, in subjection to one great immutable, pre-existent law, prior to all our devices, and prior to all our contrivances, paramount to all our ideas, and all our sensations, antecedent to our very existence, by which we are knit and connected in the eternal frame of the universe, out of which we cannot stir.

The following part of the same speech offers an excellent opportunity to study the Expulsive in connection with graded degrees of Force:

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused. I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored. I impeach him in the name of the people of India, whose laws, rights and liberties he has subverted. I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate. I impeach him in the name of human nature itself, which he has cruelly outraged, injured and oppressed in both sexes. And I impeach him in the name and by the virtue of those eternal laws of justice, which ought equally to pervade every age, condition, rank, and situation in the world.

HOFER'S DEFENCE

Frenchmen! you have wives and children. When you return to your beautiful cities, amid the roar of trumpets, the smiles of the lovely, and the multitude shouting their triumphs, they will ask, "Where have you roamed? What have you achieved? What have you brought back to us?" Those laughing babes who climb to your knees, will you have the heart to

tell them, "We have pierced the barren crags, we have entered the naked cottage to level it to the ground; we found no treasures but honest hearts, and those we have broken because they throbbed with love for the wilderness around them. Clasp this old firelock in your little hands; it was snatched from a peasant of Tyrol, who died in the vain effort to stem the torrent?" Seated by your firesides, will you boast to your generous and blooming wives that you have extinguished the last ember that lighted our gloom?

LOCHINVAR

SIR WALTER SCOTT

O, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best;
And, save his good broadsword, he weapon had none.
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He stayed not for break, and he stopped not for stone,
He swam the Eske River where ford there was none;
But, ere he alighted at Netherby gate,
The bride had consented, the gallant came late;
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
Among bridesmen, and kinsmen, and brothers and all.
Then spoke the bride's father, his hand on his sword,
(For the poor craven bridegroom said never a word),
"O, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;—
Love swells like the Solway, but ebbs like its tide,—

And now I am come, with this lost love of mine,
To lead but one measure, drink one cup of wine;
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up;
He quaffed off the wine, and threw down the cup.
She looked down to blush, and she looked up to sigh.
With a smile on her lips and a tear in her eye,
He took her soft hand, ere her mother could bar,—
"Now tread we a measure," said young Lochinvar.

So stately his form, so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bridemaids whispered, "'T were better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word to her ear,
When they reached the hall-door and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung;
"She is won! we are gone! over bank, bush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran:
There was racing and chasing on Cannobie lea,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war;
Have ye e'er heard of gallant like young Lochinvar?

The Explosive Form. The Explosive form is made in the same manner as the Expulsive except that it is sharper and more sudden. The stroke of the diaphragm is quicker and more powerful. When used, it carries a

meaning of excitement, distractedness, great intensity. It is employed by men who are very angry, badly frightened, boisterous, or belligerent. Used in the wrong place it produces bombast; used in the right place it is impressive to a high degree. It does not enter into public speech very frequently because only rarely does a speaker get excited enough to make it appropriate. It is more serviceable in dramatic reading and acting. Still it is largely the basis of the kind of speaking calculated to quell a mob or to stir them up to great excitement.

Explosiveness is possible in the use of several qualities: Orotund, Oral, Normal—in fact practically all but the Pectoral; yet its chief manifestation for public speaking and reading is through the Orotund and Oral. In the use of Normal Quality people explode occasionally, but before audiences the speaker is forced to use an Orotund, simply because the size of the hall and the audience demands it. The other qualities come into use, especially in Explosive form, only for purposes of impersonation and acting.

Passages to be spoken with the Explosive Form:

GRATTAN'S REPLY TO MR. CORRY

HENRY GRATTAN

Has the gentleman done? Has he completely done? He was unparliamentary from the beginning to the end of his speech. There was scarce a word he uttered that was not a violation of the privileges of the House. But I did not call him to order,—why? because the limited talents of some men render it impossible for them to be severe without being unparliamentary. But before I sit down, I shall show him how

to be severe and parliamentary at the same time.

On any other occasion I should think myself justifiable in treating with silent contempt anything which might fall from that honorable member; but there are times when the insignificance of the accuser is lost in the magnitude of the accusation. I know the difficulty the honorable gentleman labored under when he attacked me, conscious that, on a comparative view of our characters, public and private, there is nothing he could say which would injure me. The public would not believe the charge. I despise the falsehood. If such a charge were made by an honest man, I would answer it in the manner I shall do before I sit down. But I shall first reply to it when not made by an honest man.

The right honorable gentleman has called me "an unimpeached traitor". I ask why not "traitor", unqualified by an epithet? I will tell him: it was because he durst not. It was the act of a coward, who raises his arm to strike, but has not courage to give the blow. I will not call him villain, because it would be unparliamentary, and he is a privy counselor. I will not call him a fool, because he happens to be chancellor of the exchequer. But I say, he is one who has abused the privilege of Parliament and the freedom of debate, by uttering language which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy counselor or a parasite, my answer would be a blow.

He has charged me with being connected with the rebels. The charge is utterly, totally, and meanly false. Does the honorable gentleman rely on the report of the House of Lords for the foundation of his assertion? If he does, I can prove to the committee there was a physical impossibility of that report being true. But I scorn to answer any man for my conduct, whether he be a political coxcomb, or whether he has brought himself into power by a false glare of courage or not.

I have returned—not as the right honorable member has said, to raise another storm—I have returned to discharge an honorable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that

Constitution of which I was the parent and founder, from the assassination of such men as the right honorable gentleman and his unworthy associates. They are corrupt, they are seditious, and they, at this very moment, are in a conspiracy against their country. I have returned to refute a libel, as false as it is malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand, ready for impeachment or trial. I dare accusation. I defy the honorable gentleman; I defy the government; I defy their whole phalanx; let them come forth. I tell the ministers, I will neither give quarter nor take it. I am here to lay the shattered remains of my constitution on the floor of this House, in defense of the liberties of my country.

MARMION'S DEFIANCE

SIR WALTER SCOTT

Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire,
And—"This to me!" he said,—
"An't were not for thy hoary beard,
Such hand as Marmion's had not spared
To cleave the Douglas' head!
And, first, I tell thee, haughty Peer,
He who does England's message here,
Although the meanest in her state,
May well, proud Angus, be thy mate:
And Douglas, more I tell thee here,
Even in thy pitch of pride,
Here in thy hold, thy vassals near,
(Nay, never look upon your lord,
And lay your hands upon your sword.)

SHYLOCK TO ANTONIO

SHAKESPEARE

You come to me, and you say,
"Shylock, we would have moneys": you say so;
You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say
"Hath a dog money? is it possible
A cur can lend three thousand ducats?" or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this,—
"Fair sir, you spat on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys?"

WARREN'S ADDRESS

JOHN PIERPONT

Stand! the ground's your own, my braves!
Will ye give it up to slaves?
Will ye look for greener graves?
 Hope ye mercy still?
What's the mercy despots feel?
Hear it in yon battle peal!
Read it in yon bristling steel!
 Ask it, ye who will.

Fear ye foes who kill for hire?
Will ye to your homes retire?
Look behind you—they're afire!
 And before you, see
Who have done it! From the vale

On they come!—and will ye quail?
 Leaden rain and iron hail
 Let their welcome be.

In the God of battles trust!
 Die we may,—and die we must;
 But, oh, where can dust to dust
 Be consigned so well,
 As where heaven its dew shall shed
 On the martyred patriot's bed,
 And the rocks shall raise their head,
 Of his deeds to tell?

WILLIAM TELL AMONG THE MOUNTAINS

SHERIDAN KNOWLES

Ye crags and peaks, I'm with you once again!
 I hold to you the hands you first beheld,
 To show they still are free. Methinks I hear
 A spirit in your echoes answer me,
 And bid your tenant welcome to his home
 Again! O, sacred forms, how proud you look!
 How high you lift your heads into the sky!
 How huge you are! how mighty and how free!
 Ye are the things that tower, that shine, whose smile
 Makes glad, whose frown is terrible, whose forms,
 Robed or unrobed, do all the impress wear
 Of awe divine. Ye guards of liberty,
 I'm with you once again! I call to you
 With all my voice! I hold my hands to you
 To show they still are free. I rush to you,
 As though I could embrace you!

* * * * *

Church gatherings seem to like the Effusive, especially with Orotund and Pectoral Quality. Political crowds like the Expulsive with an occasional outbreak of the Explosive. Occa-

sional addresses—Fourth of July addresses, dedications, eulogies—easily become effusive in substance and so are suited well to the Effusive Form. Street-corner audiences want nothing but the Explosive; excited mobs can be mastered with nothing less; and excitement of all kinds is most likely to be properly directed by the more abrupt kinds of Form. For serenity, calmness, depth of sentiment, use the Effusive; for vigor, earnestness, sincerity, high purpose, use the Expulsive; and for excited determination, hard-pressed anxiety, and for sudden insistence, use the Explosive.

CHAPTER VIII

TIME

Third in the elements of tone making is Time. Studies in Quality provide the most suitable types of resonance for the thought; in Force the right degree of intensity and energy is to be gained; next to be considered are the needs of duration: rate, quantity, rhythm, and pause.

THE BODY AND TIME

Time and Rhythm Important in Total Bodily Actions. Rhythms play an important part in bodily activity. While obvious simple rhythms captivate primitive men completely, even the most sophisticated of us are susceptible to their charms; and no matter how deep we go into refinements and culture, we never escape the power of a rhythmical tempo. As we progress in intellectual power—that is, in the ability to discriminate and make fine distinctions—we become less amenable to the gross rhythms of the body and seek more and more the rhythms that are less obvious and more closely related with our powers of reasoning. For primitive men Time in speech is most gripping when metrical, when it is as regular as scansion; drum beats, dance movements, body swayings. Man civilized, however, while far from being superior to the chant, the beat of the tom-tom, and the dance, finds his best satisfaction in rhythms distinctly more elaborate and more subtle.

This change shows itself in the rhythms of speech. In general the total bodily—emotional—rhythms are very regular, unbroken, even monotonous; revealed in poetry, chants, ululations, battle cries, college yells. But speech for the most part tends to reduce emotionality and to strive after fine distinctions—intellectuality. To do this it gets away from regularity and becomes broken, irregular, varied. Accordingly, this general rule can be laid down: The more smooth, regular, and obviously rhythmical speech becomes, the more it stirs up a total bodily attitude—emotions—in hearers; while the more varied, broken, and unmetrical it is, within definable limits, the more it makes an appeal strongly intellectual.

Conversation Employs a Broken Rate. As a consequence conversation, being with civilized, educated people largely a matter of intellectual refinement, is normally irregular in Time; it is broken, halting, and, under severe intellectual struggle for just the right word and for delicate shades of meaning, even jerky. Try to draw a fine distinction of any kind and observe how far from metrical your speech is. In fact, so used are we to a broken rate that when we hear a person talking like a sewing machine or a metronome, we quickly assume that either he has no ideas or else he has conned his speech by rote—in which case he may be also idea-less. So when we set up Conversation as the norm for Time, we stand for a rate that is less given to metrical rhythm than to the rhythm that comes from variety, change; the kind sought in the higher kind of music.

The Conversational Mode is Varied in Time. To apply our rule, then, that Public Address, Oratory, In-

terpretation, Impersonation, and Acting must be kept as close as possible to lively conversation, we must mean that these manners of speaking are to be given as much as possible of variation, of broken, unmetrical rate. Public Address, especially when fully informal, must be thoroughly free from metrical effects. Oratory, being Public Address grown emotional, increases in obvious rhythm, till in its highest flights it approaches, and even becomes identical with, high and powerful poetry. In fact, stirring poetry is oratorical, and stirring oratory is poetic. Interpretation, Impersonation, and Acting are broken or regular in precise proportion to the balance of the appeal to total emotional reactions or to reactions specifically intellectual.

The necessity for breaks in conversational rhythm is two-fold: one, as suggested above, arising from the need of care in the choice of words and ideas; the other arising from so simple a thing as the need for taking breath. Idea-seeking breaks may be entirely formless, unrhythmical; but breathing is deeply founded upon a rhythm and so leads to a beat-like regularity. In common conversation the pauses for breath come at fairly regular intervals.

RATE

Public Speaking Needs Slow Rate. The ear is slower than the eye: it focusses much more inadequately and is weaker in powers of identification and location of its objects. Consequently, the eye can read a book much more rapidly than the ear can apprehend the same matter read aloud. One reason plain reading is so poor in communicativeness is that it is too fast: the ear does

not grasp it. Fast speaking and reading cannot stir total reactions, because it cannot use either an impressive Quality or an effective Force; both take duration of time. Nor can it make intellectual reactions, because it makes no distinctions; and without distinctions there is no intellectuality.

So in all speaking and reading before an audience, go slow; take your time; be deliberate. Take time to be distinct, to get a good rich Quality and a sufficient resonance, to employ such changes of Force as are needed. This is one of the wisest precautions for people not used to standing before audiences.

QUANTITY

The element of Time brings us to a consideration of the unit of speech—the individual tone. In speech as against singing this means the individual syllable. How long should a syllable be? No absolute standard is possible: it must be held sufficiently to serve its specific purpose and not more. What are the variants that decide the issue of long enough? They are three: (1) Quantity, (2) Accentuation, (3) General Attitude of the speaker.

(1) *Quantity*. Vowels and consonants have different inherent duration; for effective speech these quantities must be observed. Most vowels call for a hold; all except *a* as in hat and *a* as in past; *e* as in met, *i* as in is, *o* as in dove, and *u* as in cut. The consonants normally prolonged are *l*, *m*, *n*, *r*, *v*, *w*, *y*, *z*, *ng*, and *th* as in *then*. The inherently long sounds are called *continuant* and the short ones are called *stopped*. Good con-

versation always reveals a nice discrimination in the relatives values of the prolonged and quick sounds.

In the following passage certain syllables cannot with any propriety be uttered rapidly because they are combinations of both continuous vowels and consonants:

Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.

(2) *Accentuation.* Accented syllables, whether made of continuant or stopped sounds, call for prolongation of the syllable accented. By corollary all other syllables are properly uttered at a more rapid rate. Note the necessity for holding the accented syllables in the following:

We stand the *latest experiment* of self-government by the *people*. We have *begun* it *under circumstances* of the most *auspicious nature*. Our constitutions have *never* been enfeebled by the *vices* or *luxuries* of the old world.

(3) *General Attitude of the Speaker.* It is the privilege of the speaker always to dwell on individual words or syllables for emphasis. He can hold them to almost any length or chop them as short as he pleases. But whatever he does by way of departure from inherent quantity and the needs of accentuation always carries special and unique meanings. A speaker who declares "The Egyptians are an *old* people," and prolongs the *old*, gives the word a richness and fulness of meaning it would not otherwise have. So with the words emphasized in these sentences:

Sail *on*, O Union, strong and great!
How *long*, O Lord, how *long*!
This is the very *ecstasy* of fear.

So with the abrupt duration of the following:

Strike—till the last arm foe expires!
Go, and return no more!
I *scorn* your proffered treaties.

One of the most common reasons why speakers fail to carry the right meaning is because they use too uniform a rate in the length of the vowel sounds. Every syllable has some length in time. To make all syllables of the same length is a form of monotony utterly intolerable and subversive of meaning. One of the surest ways to kill the meaning you intend, is to be uniform in the length of the vowel sounds. The dreariest speaking in all the world is that which merely drawls or chops off all syllables and words the same length; spells them out, as it were.

Effective speaking requires a widely varying rate of vowel sounds. A sure mark of the kind of speaking we dub indirect, is the failure to make wide enough differences in rate between important and unimportant syllables. Nouns, verbs, adjectives, and adverbs almost always require a greater length of tone than the remaining parts of speech. Words like *the*, *a*, *an*, *and*, *of*—all the words that play a minor part in carrying meaning—serve their turn best when kept out of the way. To pervert meaning, prolong them as if they were of equal importance with the major parts of speech.

In the following passage the italicized syllables represent those that require a prolongation in order to carry the meaning of the sentence:

"My *Lords*, you have *now* heard the principles on *which* Mr. *Hastings* governs the part of *Asia* subjected to the *British* Empire. *Here* he has declared his opinion that he is a despotic prince, that he is to use arbitrary power; and of course all his acts are covered with that shield.

To appreciate the need of change in rate, read this passage in a different way, holding the vowel sounds on some of the syllables not italicized and speeding up on those so marked. No hearer could get your meaning on easy and acceptable terms.

The Relation of Time and Purity of Tone. The reason so many people fail to use a good variety of rate in speaking is that they do not possess pleasing voices, and of the fact they are painfully conscious. The result is that when they try to hold a sound, they make a noise so disagreeable that the listener is affected unfavorably. When they have learned thoroughly that this is the case, instead of applying a remedy to the quality of the tone, they simply try to settle the matter by cutting all tones short. On the other hand, the man who possesses a voice of rich quality, ordinarily likes to use it, and so is not so apt to cut his tones to a mere grunt or a cackle. He is more disposed to follow nature's leading and, now and then, prolong a tone, and so make clear or emphatic his meaning.

The person who has dull nasal bones and cannot make a tone ring, or who aims the tone at the soft palate, or who closes the throat so that the sound is cut short in a rasp or a growl, usually has wit enough to know that something is wrong and stops before the sound becomes too noticeable. Thus we get a kind of speaking that is never of use in a public place. Such people get along tolerably well in daily conversation, but they are out of it when it comes to making a public speech; they cannot and will not make tones of a length suitable to public address. They commit the double fault of being too uniform in rate and of not getting out of the unconversational way of cutting all vowel sounds short. The result is that when they stand up to speak, the audience finds it difficult to know what they mean.

PAUSE

Vowel and consonant sounds have a measurable and significant length in Time; so also do the silences between—the pauses.

Phrasing. Not only must the duration of sounds vary, but the spacing between words, phrases, clauses, and sentences must likewise show frequent and varied changes also. This is called Phrasing. The rules for it are far from arbitrary. Phrasing arises from two needs: (1) the breathing of the speaker and (2) the ability of the hearer to assimilate images and concepts carried by the words used. In ordinary conversation, when we are not excited and are not using much breath, we can put as many as eight or even twelve words into a phrase; but in a public address where it is necessary to reach a thousand people the need for breath is such that it is more convenient for the speaker to phrase much more slowly. Otherwise the audience simply will not know what the words are. Besides in private conversation the listener is usually more alert than the individual in a large crowd, and consequently conversational phrasing may include more words than public speech; for in a mass of people the individual is slow to catch the meaning of words and to make proper mental pictures from what he hears. In a crowd we neither see nor hear with accustomed sharpness, and need to be treated more carefully than when we see and listen as individuals. Hence phrasing for a large crowd must be widely spaced and deliberate.

The slanting line in the following passage represents a phrasing that would be acceptable for conversation:

"I think I do not exaggerate when I say/ that never since God made Demosthenes/ has He made a man better fitted for a great work/ than O'Connell./ You may say that I am partial to my hero;/ but John Randolph of Roanoke,/ who hated an Irishman almost as much as he did a Yankee,/ when he got to London and heard O'Connell,/ the old slaveholder threw up his hands and exclaimed,/ 'This is the man,/ those are the lips,/ the most eloquent that speak English in my day!'/ and I think he was right."

Now suppose we are addressing a large audience, say ten thousand people, where listening is not on its easiest terms. Notice what kind of phrasing is needed. Let us use an extreme instance:

"I think/ I do not exaggerate/ when I say/ that never/ since God/ made Demosthenes/ has He made/ a man/ better fitted/ for a great work/ than O'Connell./ You may/ say/ that I/ am partial/ to my hero;/ but/ John Randolph/ of Roanoke,/ who hated an Irishman/ almost as much/ as he did/ a Yankee,/ when he got/ to London/ and heard O'Connell,/ the old slaveholder/ threw up his hands/ and exclaimed,/ 'This/ is the man,/ those/ are the lips,/ the most eloquent/ that speak English/ in my day!'/ And/ I think/ he was right."

Other schemes could be worked out with these same words, but the contrast presented here will prove suggestive of the possibilities and the need of phrasing. The main thing is not to run too many words together on a formal occasion or under high emotion, and not to be too pompously deliberate and disjointed when the occasion is not so portentous. For directness and easy

conversation, seldom use less than three words to a phrase; for a public address to a considerable crowd, rarely use more than seven or eight at the most. Between these limits there is abundant room for pleasing and intelligent variety.

The Dramatic Pause. When a speaker has just uttered words that carry vital and impelling meaning, he can add very distinctly to that meaning by keeping silent while the meaning sinks in and effects its full mission. Or, again, if the hearers are listening intently to the thought of the speaker, a sudden silence brings all their listening powers to focus on what is coming next. Either of these types of the dramatic pause is very effective in carrying both logical intent and personal attitude, but especially the latter. A sudden silence has the same effect as a sudden noise—it attracts attention and gets an intense reaction. Silences judiciously interspersed compel attention to the speaker's thought, and so help carry the meaning to its intended destination.

Note the effect of the long pauses in this passage:

“But there never was a race,/ which,/ unaided,/ tore off its own fetters,/ forged them into swords,/ and won its liberty on the battlefield,/ but one,/ / / and that was the black race/ / of San Domingo.”

Punctuation and Phrasing. Pauses for phrasing and points of punctuation fall, for the most part, at the same place; but emphatically they are not wholly coincident. Punctuation is solely for the eye; pause, for the ear. Eye and ear have much in common, but not everything. For the eye we write, “And, confident that he was right, he went ahead”; but the comma after *and*

represents no need for a pause. The sentence reads more like good conversation with no break there. Again, the printed page has it, "I have come that ye may have life, and life more abundant"; but the sense is carried best by speaking it, "I have come/ that ye may have life, and life more abundant", using a pause where there is no comma and no stop at the comma. Such cases are just frequent enough to warn the reader to be alert to keep the oral sense free from the needs of printed-page markings.

SPEECH RHYTHM

Speech Rarely Metrical. Rarely does even poetry sound acceptable when read metrically, while prose can be in feet and measures with propriety only for a very short passage at a time. Ingersoll's "each in the windowless palace of rest" fits beautifully in its place, but it is appropriately short. Rarely is verse to be read with the metre standing out; for the reading of it must be like conversation, and conversation is not tolerant of extended stretches of metre or scanable syllables. It is very proper in verse to put the accents as the metre requires, but the various syllables must differ distinctly in length. We can read:

Seated one dáy at the órgan,
I was weáry and íll at éase,
And my fíngers wándered ídly
Óver the nóisy kéys.

But in reading thus you make all accented syllables of one uniform length and all unaccented syllables of uniform brevity; the result is merely sing-song, and is

pleasing only to children or to those who do not know good conversation.

Read it with the broken effect of talk, however, still keeping the accents in place, and you achieve, not only sense, but a higher rhythm, more beautiful because metrical *and* conversational.

Seated one day at the organ,

I was weary and ill at ease,

And my fingers wandered idly

Over the noisy keys.

Scansion is not rhythm, far from it. The most enduring and universally acceptable of rhythms are neither metrical nor scanable. They observe the fundamental necessity for change, quick to forego a metre or a measure just before the ear—and the body—get set in its swing. Leave scansion for children and savages; the more civilized a man becomes the more he delights in evasive, teasing, lilting rhythms.

ASSIGNMENTS

1. Use the long vowel sounds, a, e, i, o, u for exercises in prolongation of tone; paying attention in turn to the three Forms—Effusive, Expulsive, and Explosive. In one exercise hold the tone level, use downward slides in another, and in the third turn the slide upward.

2. Read passages of prose aloud in your best conversational manner, and note the multiplicity of changes in rate—of syllables, words, phrases, clauses, sentences, and even larger units. Work for a quick and accurate appreciation of these changes.

3. Observe speakers you hear and note their use of changes in rate. Form a judgment as to whether they could

improve their use of Time and whether they succeed in making it a source of strength in carrying the meaning they intend.

4. Study the needs of rate in various kinds of literature at your disposal; consider the needs of a listener and hold in mind the constant necessity for carrying meaning by adherence, so far as possible, to the conversational mode.

5. Read the following passages to provide adequate Phrasing:

AN APOLOGY FOR IDLERS

R. L. STEVENSON

Extreme *busyness*, whether at school or college, kirk or market, is a symptom of deficient vitality; and a faculty for idleness implies a catholic appetite and a strong sense of personal identity. There is a sort of dead-alive, hackneyed people about, who are scarcely conscious of living except in the exercise of some conventional occupation. Bring these fellows into the country, or set them aboard ship, and you will see how they pine for their desk or their study. They have no curiosity; they cannot give themselves over to random provocations; they do not take pleasure in the exercise of their faculties for its own sake; and unless Necessity lays about them with a stick, they will even stand still. It is no good speaking to such folk: they *cannot* be idle, their nature is not generous enough; and they pass those hours in a sort of coma, which are not dedicated to furious moiling in the gold-mill. When they do not require to go to the office, when they are not hungry and have no mind to drink, the whole breathing world is a blank to them. If they have to wait an hour or so for a train, they fall into a stupid trance with their eyes open. To see them, you would suppose there was nothing to look at and no one to speak with; you would imagine they were paralyzed or alienated; and yet very possibly they are hard workers in their own way, and have good eyesight for a flaw in a deed or a turn of the market. They have been to school and college, but all the time they had their eye on the medal; they have gone about in the world and mixed with clever people, but all the time they were thinking of their own affairs.

CUPID SWALLOWED

LEIGH HUNT

T' other day, as I was twining
Roses for a crown to dine in,
What, of all things, midst the heap,
Should I light on, fast asleep,
But the little desperate elf,—
The tiny traitor,—Love himself!
By the wings I pinched him up
Like a bee, and in a cup
Of my wine I plunged and sank him;
And what d'ye think I did?—I drank him!
Faith, I thought him dead. Not he!
There he lives with tenfold glee,
And now this moment, with his wings,
I feel him tickling my heart-strings.

6. Read the following passages to cultivate the best use of the prolonged vowel:

THE REVOLUTIONARY RISING

REED

Out of the North the wild news came,
Far flashing on its wings of flame,
Swift as the boreal light which flies
At midnight through the startled skies.
And there was tumult in the air,
The fife's shrill note, the drum's loud beat,
And through the wide land everywhere
The answering tread of hurrying feet;
While the first oath of Freedom's gun
Came on the blast from Lexington;
And Concord roused, no longer tame,
Forgot her old baptismal name,
Made bare her patriot arm of power,
And swelled the discord of the hour.

"I am far indeed from wishing that the members of this House should be influenced by fear in the bad and unworthy sense of that word. But there is an honest and honorable fear, which well becomes those who are intrusted with the dearest interests of a great community; and to that fear I am not ashamed to make an earnest appeal. It is very well to talk of confronting sedition boldly, and of enforcing the law against those who would disturb the public peace. No doubt a tumult caused by local and temporary irritation ought to be suppressed with promptitude and vigor. Such disturbances, for example, as those which Lord George Gordon raised in 1780, should be instantly put down with the strong hand. But woe to the Government which cannot distinguish between a nation and a mob! Woe to the Government which thinks that a great, a steady, a long continued movement of the public mind is to be stopped like a street riot! This error has been twice fatal to the great House of Bourbon. God be praised, our rulers have been wiser. The golden opportunity which, if once suffered to escape, might never have been retrieved, has been seized. Nothing, I firmly believe, can now prevent the passing of this noble law, this second Bill of Rights."

7. Make the following poems a study in both the conversational rate and the rhythm of poetry:

ABOU BEN ADHEM

LEIGH HUNT

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold:
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"
Replied the angel.—Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,
And, lo! Ben Adhem's name led all the rest!

"FLOWER IN THE CRANNIED WALL"

TENNYSON

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower—but *if* I could understand
What you are, root and all, and all in all,
I should know what God and man is.

MAUD

TENNYSON

A voice by the cedar tree
In the meadow under the Hall!
She is singing an air that is known to me,
A passionate ballad, gallant and gay,
A martial song like a trumpet's call!
Singing alone in the morning of life,
In the happy morning of life and of May,
Singing of men that in battle array,
Ready in heart and ready in hand,
March with banner and bugle and fife
To the death, for their native land.

CHAPTER IX

PITCH

PITCH AND THE OTHER ELEMENTS

Quality serves best to carry and to stir gross attitudes, general dispositions—emotions. Force also brings total reactions, but has definite responsibilities for making distinctions and differentiations; it has intellectual functions. Time is efficacious in representing total attitudes, but is wholly necessary for basic intellectual discriminations. Last of the elements of tone is Pitch, and Pitch serves its turn by providing the ultimate means for the nicest and most delicate refinements of speech. Mastery of the changes of Pitch is man's highest communicative achievement; without it he belongs to the "dumb millions", with it he can join the "speaking thousands".

Pitch the Agent for Delicate Shades of Meaning. So intricate and delicate are the shades of Pitch which fix or destroy meaning that no one ever can master them all. A Salvini or Charlotte Cushman or Julia Marlowe, a Charles James Fox, a Wendell Phillips or William Jennings Bryan can play on the pitch changes of the voice as a Paganini or an Ole Bull on the violin, but they can never exhaust all the resources of the human mind carrying meaning by the inflections of the voice. The final and satisfying touch, the last reach of artistic

and mental delicacy, shows itself in speech through changes in Pitch, and so long as there are new flights possible for human feeling and thinking, there will be incentives to further mastery of modulations up and down the gamut of the speaking voice.

Moreover, mastery of Pitch rests on Mastery of Quality, Force, and Time; unless they are mastered each in turn, to gain control over inflections is quite impossible. In fact, mastery of any one of the elements hangs on the control over those preceding it in the development series. Without pure Quality the variations of Force cannot be used safely: loudness will injure the voice and softness produce harsh noises and raucous whispers. Without control of Force there is no control of Time; Time being entirely dependent upon the proper use of Force in the Effusive, the Expulsive, and the Explosive. And without an open throat and flexible manipulation of resonance, without variation in Force and Time, there cannot be much success in commanding the changes in Pitch. For tone placement affects the height or depth of slides; a loud tone inevitably raises the pitch; and without a proper prolongation of sound high and deep tones are not possible. So a study of Pitch implies a review and a mastery of all the other elements of tone.

VARIETY OF PITCH

Changes of Pitch. All speech involves change of Pitch: otherwise there is little or no meaning carried, especially no meaning of a delicate nature, only the grossest show of a mood or a sudden attitude. But with logical, coherent discourse, using words, phrases, clauses,

and sentences, refinements of meaning are necessary and are impossible without using constant Pitch changes.

There are three ways of employing pitch for changes of voice: (1) The Slide, or Inflection; (2) The Step, or Modulation, and (3) The Level of Pitch, or the Key.

INFLECTION

Speech Notes versus Notes of Song. In speech every syllable involves a slide upward or downward. It is in this that speech differs from singing. Singing allows for holding a note on a level; the evenly-held tone is the characteristic note in singing, the slide being the exception rather than the rule. But in order to carry meaning in speech every syllable must be uttered with a slide; otherwise we get an effect of monotone, which cannot carry speech meanings. It may be difficult, on first reading, for some people to believe this; but a little observation will demonstrate the point. Talk or read very slowly and notice that each syllable ends higher or lower than it begins. Or, better yet, observe the matter of pitch from a talking phonograph record. Slow down the machine so that the rate is much more deliberate than common conversation; you will be able to discover that each syllable has some degree of slide in it; that without this slide you would have, not speech, but an approximation to singing, at least an effect like chanting.

Many speakers and interpreters make this mistake of allowing song notes to get into their speech. The effect is always to impair the meaning they hope to carry. In particular, this holding to a level of pitch on vowel sounds has the effect of killing the logical mean-

ing of thought. While highly emotional speech in rare cases approximates notes of song, yet it should never actually use them. But logical speech, especially uncolored thoughts and expository matter, cannot be carried on level tones. Where there is the need of clarifying logical content there must be abundance of pitch changes within the vowel sounds.

Most people do not use a wide enough range of pitch; either they lack the vocal competence to go high or low, or else their thinking is of such an apologetic or indecisive nature that they do not allow their voices to assert themselves in speech. Weak thinking can make weak speaking; yet vigorous thinking cannot necessarily bring good speaking from a voice that lacks range and flexibility. Poor inflection—and consequent vagueness of meaning to the hearer—may also be found where the thinking is excellent and the voice incompetent. The perfect arrangement is an ideally alert and capable mind working through an ideally capable and alert voice. As this combination is found only rarely, most people can profit by a detailed study of the relation of pitch and changes and the carrying of meaning to a hearer.

Kinds of Slides. There are three common ways of making slides of the voice in speech: (1) The Upward Slide, (2) The Downward Slide, (3) The Wave.

The Upward Slide. The voice uses the upward slide easily nine times to one of the downward or the others. It is the slide of incompleteness, inconclusiveness, indecision, suspension of thought. As most words and syllables represent only a part of a complete thought,

they cannot in themselves be conclusive or decisive; in most sentences only a few words can serve the function of rounding out and clinching the thought. Hence the preponderance of upward slides. It is well for every student of speech to have this clearly in mind if he ever hopes to be a competent critic of expression; otherwise he will be unable to analyze ineffective speaking and will fail to detect why the voice does not seem to carry the meaning it wishes to convey. Most syllables are given with the upward slide.

Observe the great preponderance of upward slides in the following passage:

FROM MRS. BATTLE ON WHIST

CHARLES LAMB

"A clear fire, a clean hearth, and the rigour of the game." This was the celebrated *wish* of old Sarah Battle (now with God) who, next to her devotions, loved a good game of whist. She was none of your lukewarm gamesters, your half-and-half players, who have no objection to take a hand, if you want one to make up a rubber; who affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can while away an hour very agreeably at a card-table, but are indifferent whether they play or no; and will desire an adversary, who has

slipped a wrong card, to take it up and play another. These insufferable triflers are the curse of a table. One of these flies will spoil a whole pot. Of such it may be said that they do not play at cards, but only play at playing them.

Yet it is easy to overdo the upward inflection. Some men speak without ever using a downward turn of the voice. The effect is very unsatisfactory to the listener. A certain type of political speaker and a large class of preachers commit this mistake. One phase of it has earned the epithet, "preacher's tone", and it is not intended in a complimentary spirit. This defect can almost always be traced back to a defect in thinking. Many preachers there are, and political speakers, who say things, the truth of which they are none too sure of; their minds feel a bit apologetic and undecisive. Or else they hesitate to be too aggressive; they do not want to be too assertive and so hurt someone's feelings. The consequence is that their attitude shows itself in an apologetic form of expression, displayed in the excessive use of the upward slide. Thus they fail both in the carrying of their logical import and in the display of their own feelings.

There is a conflict between word meanings and tone meaning if one should say,

We cannot tolerate such a conclusion.

Rather say, for clearness of meaning,

We cannot tolerate such a conclusion.

Yet declarative sentences can end in an upward slide:

There is virtue in necessity.

We have done the best we could.

Our times are in thy hands.

But when so uttered each of these declarations is vouched for but mildly; they suggest a speaker either afraid of being positive or else generously refusing, for the sake of others, to be aggressive and emphatic. All situations in which the speaker wishes to avoid dogmatism and belligerency permit a rather large use of the upward slide at even the close of declarative sentences.

There is a delicate flavor of Tennyson's lavender pining for the past to be got by reading the following poem without a single downward slide. The lack of assertiveness thus lost is compensated by the longing regret gained.

"BREAK, BREAK, BREAK"

Break, break, break,

On thy cold gray stones, O Sea!

And I would that my tongue could utter

The thoughts that arise in me.

O well for the fisherman's boy,

That he shouts with his sister at play!

O well for the sailor lad,

That he sings in his boat on the bay!

And the stately ships go on

To their haven under the hill;

But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

To inject much of the downward slide here would give a little of the effect of explaining the poem; and a poem is not to be explained, only to be interpreted. It is typical of many attitudes arising in speech and reading.

The Downward Slide. The falling inflection of the voice, while not occurring nearly so often as the rising, is yet, in most sentences, the slide of importance and weight. The listening mind instinctively attaches importance to a drop of the voice. It is the slide of conclusiveness, of decision, of definiteness, of assurance, and of many kinds of deep feeling. As the structure of thought calls for comparatively few slides of this kind, it falls on only few words and syllables. To use too much of it gives a stamping, grinding, hammer-and-tongs effect. For your own observation, read a sentence giving every syllable a downward slide, and notice that your attitude—your personal meaning—seems to be gruff, unduly aggressive, unnecessarily emphatic and assertive. By contrast, read the same passage with no downward slide, and you will see that you seem just the opposite; you stand for nothing in particular and you lack weight and significance.

Contrast the effect in these two passages; the first is conciliatory, the second assertive:

“If there be one state in the union, Mr. President—and I say it not in a boastful spirit—that may challenge comparison with any other for a uniform, zealous, ardent, uncalculating devotion to the Union, that state is South Carolina.”

“Mr. President, I shall enter upon no encomium upon Massachusetts; she needs none. There she is. Behold her, and judge for yourselves. There is her history; the world knows it by heart. The past, at least, is secure. There is Boston, and Concord and Lexington and Bunker Hill, and there they will remain forever.”

Few people overdo the downward slide; more are disposed to slight it. The use of it is an excellent test of a speaker's logical sense, his grip on grammar and the coherence of speech. Not a few students can get their greatest profit out of a study of Pitch by learning where to use the downward slide.

Waves. Words carrying a compound, double, highly connotative meaning must often be spoken with both the upward and downward movement, in the Wave. Of waves there are two kinds: Direct, frequently called the

Circumflex, and the Inverted. An example of the Direct Wave is:

Rushing up the hill, onward they came.

If we do this by force, we fail.

If it were done when 'tis done then 'twere well

It were done quickly.

What is worth doing at all, is worth doing well.

The Indirect Wave is:

Yes, yes; I suppose that's so.

If you think best, do it that way.

Until we can know, we cannot move forward.

The wave is in effect a compound discrimination: it represents the speaker's purpose to say two things at once. To say *No* lacks all earnestness; to say *No* is a flat, unmitigated refusal; but to say *No* shows refusal tempered presumably by excellent unstated or implied reasons. In fact, the wave always leaves some unuttered idea implied. Take some of the examples above:

Rushing up the hill (*the hill just mentioned*) onward (as we feared—or hoped) they came (a certain and impressive fact).

Yes (but I'm doubtful), yes (doubtful indeed), I suppose
(but it's nothing more than the slightest supposition) that's so.

The wave thus plays an important part in bringing out subtle and hidden meanings. It is used commonly enough in every-day conversation, but frightened public speakers often lose the use of it altogether, because they lose possession of all subtleness and delicacy of thought in their fear of their audience. For interpretation and impersonation it is a sign of the artistic touch and its proper use often marks the difference between the raw amateur and the seasoned artist.

Distance of Slide. With some students the direction of the slide will be a study of considerable consequence, particularly for those who either do not talk decisively enough or who are too dogmatic in their speech. With most, however, a natural co-ordination of mind and voice will choose the right direction of the slide *most of the time*. Their problem will be of a different kind, either a matter of range or of shading—or both. Most voices have not a wide enough range, and very few indeed have the right degree of flexibility, especially on the platform or under any strain caused by self-consciousness. A very common fault in public reading and interpreting is the lack of a wide enough variation of tone to carry the full freight of logical and personal meanings. Lack of range, while not producing complete monopitch, comes just near enough to it to help the listener get the wrong meaning or to induce him not to care whether he gets any meaning at all or not. In public speech and reading the possession of a

long slide is very valuable, and in impersonation and acting positively indispensable.

Conversely, without the ability to shade slides finely and delicately, there are a good many meanings a speaker is prevented from carrying. He may have the right thought in his mind and the proper feeling in his "heart", but if his voice is not trained to give the more delicate slides—the almost infinitesimal shadings of pitch—he is barred from expressing certain sentiments and attitudes. He will find himself every once in a while prevented from showing his hearers the niceties of his thought; how he feels about the truth he is offering.

It is well to note that pitch changes in speech are almost infinite in number, while those of song are very strictly limited. Music compels the voice to use fixed, arbitrary intervals; speech allows the voice to employ any shade or minute inflection that is distinguishable to the ear. These fine shadings play a very important part in carrying the meaning intended—or else they play an important part in carrying meanings that are all wrong. The more unusual sentiments—more unusual in the sense that they are the farthest removed from our everyday feelings and attitudes—cannot be adequately expressed except by shadings much more minute than the half-note in music. Comparatively few students of speech, until they have worked on them faithfully, can give good exemplification of the use of these hair-fine inflections. They come only with training.

There is only commonplace meaning in these passages when uttered with the full slide of calm common talk. To give them the meaning their authors intended requires that the longest of the slides must be much

shorter than the long slides of explanation and unstirred conversation :

STEVENSON'S REQUIEM

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies where he longed to be,
Home is the sailor, home from the sea,
And the hunter home from the hill.

From THE BRIDGE OF SIGHS

Hood

One more unfortunate,
Weary of breath,
Rashly importunate,
Gone to her death!

Take her up tenderly,
Lift her with care,
Fashion'd so slenderly,
Young, and so fair!

Look at her garments
Clinging like cerements;
Whilst the wave constantly
Drips from her clothing;
Take her up instantly,
Loving, not loathing!

The following passages, on the other hand, need as wide a swing up an down the gamut of the voice as it is possible to give them:

THE HERO AS POET

CARLYLE

I do not agree with much modern criticism, in greatly preferring the *Inferno* to the two other parts of the Divine *Commedia*. Such preference belongs, I imagine, to our general Byronism of taste, and is like to be a transient feeling. The *Purgatorio* and *Paradiso*, especially the former, one would almost say, is even more excellent than it. It is a noble thing, that *Purgatorio*, "Mountain of Purification"; an emblem of the noblest conception of that age. If Sin is so fatal, and Hell is and must be so rigorous, awful, yet in Repentance too is man purified; Repentance is the grand Christian act. It is beautiful how Dante works it out.

ON A PIECE OF CHALK

HUXLEY

If a well were to be sunk at our feet in the midst of the city of Norwich, the diggers would very soon find themselves at work in that white substance almost too soft to be called rock, with which we are all familiar as "chalk".

Not only here, but over the whole country of Norfolk, the well-sinker might carry his shaft down many hundred feet without coming to the end of the chalk; and, on the sea-coast, where the waves have pared away the face of the land which breasts them, the scarped faces of the high cliffs are often wholly formed of the same material. Northward, the chalk may be followed as far as Yorkshire; on the south coast it appears abruptly in the picturesque western bays of Dorset, and breaks into the Needles of the Isle of Wight; while on the shores of Kent it supplies that long line of white cliffs to which England owes her name of Albion.

EXERCISES IN RANGE AND SHADING OF INFLECTION

1. Using the long quantity of the vowels—a, e, i, o, and

u—practice the downward slide. Begin at the middle of the voice and make the slide as deep and as low as you can without straining your voice. Repeat this many times.

2. In the same manner practice the upward slide, beginning in the middle of the voice and going as high as possible without strain. Be sure to keep the throat open.

3. Beginning at the top, make a slide of the full gamut of the voice; then reverse and make the full gamut upward. Aim continually to increase your range without straining or causing the voice to break. Again remember the open throat.

4. Use the vowels in the same general manner, but end the tone with a minor note, producing a wailing or sighing or pleading sound.

5. Read the following passages aloud and notice these points:

- (a) predominance of upward slides.
- (b) the importance of the downward slide.
- (c) the rarity of the circumflex.
- (d) the need of abundant and wide use of inflection.

HAMLET

SHAKESPEARE

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty

of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

AS YOU LIKE IT

SHAKESPEARE

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining school-boy, with his satchel
And shining morning face, creeping like a snail
Unwilling to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;

And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well sav'd, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange, eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

6. Read the following passages aloud and note the value of the minor slides:

THE TEMPEST

SHAKESPEARE

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which inherits, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made of, and our little life
Is rounded with a sleep.

BLOW, BUGLE, BLOW

TENNYSON

The splendour falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

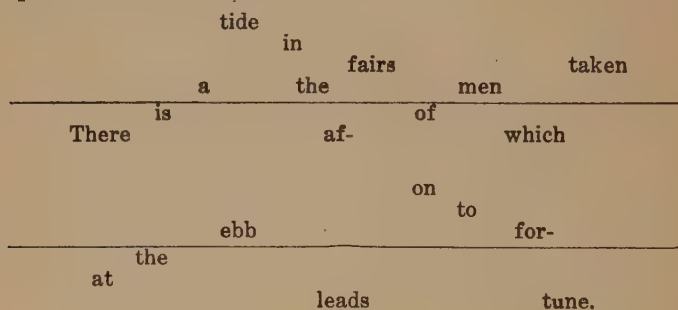
THE STEP

The Step. In addition to the inflection of the vowel sound within the syllable, speech calls for changes from word to word and from syllable to syllable. This interval between words and syllables is commonly spoken of as the *step*. The laws governing steps are very broad in their application, as the direction and distance of the step is most of the time a matter of personal choice. The nearest we can come to an arbitrary rule is to say that when the meaning demands emphasis on a given word or sentiment, the right effect is obtained by making the step unusually wide or unusually narrow. When we are in a normal, unimpassioned mood, we keep up a middle range of steps, not going very high or very low. But when we get excited or angry, sad or reverential, or are in any other such uncommon mood, we change the intervals of our steps, either making them very long or very short. Reverence, sadness, dreaminess, senility, physical weakness, exaltation, sublimity—all are best expressed by a narrow range of pitch; while vigor, energy, fullness of heart and soul, suggesting plenty of life and dash and movement, need very wide steps in order to get the meaning to the hearer. Any kind of speaking that is vigorous or energetic goes the extreme of distance in step changes. To make a bare exposition really clear, a wide range must be used; and the wider the range, the more does the explainer seem to be in earnest and to know what he is talking about. So with emotional states like anger, hate, surprise, fear, jollity, gaiety, and excitement of any kind.

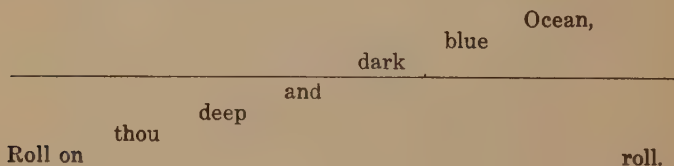
To utter words whose logical import suggests animation, but to do it as if you were asleep or weary or sad, gives the hearer two inharmonious meanings to choose between, and he can only guess at which one you intend; whereas causing the changes in pitch to harmonize with the word meanings leaves it impossible for him to mistake the meaning intended.

Following are three passages to illustrate this point. The intervals chosen are necessarily arbitrary, but they illustrate the general activity of the voice in speaking. (The dotted line represents a supposed median.)

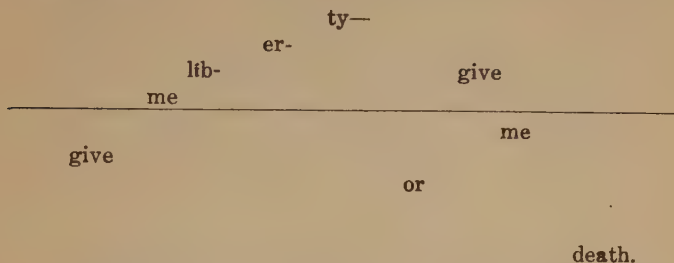
1. The first passage represents ordinarily animated speech:



2. The next passages represents speech that uses a narrow range of step:



3. The third passage illustrates the use of an extreme range:



Study the conversation of those around you to observe the steps between their words and syllables. You will notice that those who are known as “interesting conversationalists”, “brilliant talkers”, invariably use an abundance of change of pitch between syllables and words. Those who are dull in conversation, lacking in verve and spirit, use only a narrow range and utter whole clauses and sentences without an appreciable step from one level to another. Take note of your own conversation in the same way. Read aloud to yourself and direct the attention of your ear to the steps the voice takes. Notice that the more expressive you are, the more complicated becomes the scheme of intervals. Observe also that you can easily make yourself sound commonplace by reducing the range or by striking the wrong level of steps. Make a critical observation of the pitch scheme of people you hear on the public platform. Notice that earnestness of all kinds is best expressed with a wide range of pitch, and that commonplace requires a noticeably narrower range. Watch both the use of the slide and the step. Notice how frequently ineffective speaking fails through a defective range of

pitch. It will be well to keep a notebook in which you characterize the various people you hear on the platform. They furnish the only real laboratory practice a student of expression can obtain.

This selection needs wide steps throughout to carry its proper import:

CHAPMAN'S HOMER

KEATS

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

Only short steps are appropriate to the sentiment of these words:

AT HIS BROTHER'S TOMB

INGERSOLL .

Yet, after all, it may be best, just in the happiest, sunniest hour of all the voyage, while eager winds are kissing every sail, to dash against the unseen rock, and in an instant hear the billows roar above a sunken ship. For whether in mid-sea or 'mong the breakers of the farther shore, a wreck at last must mark the end of each and all. And every life, no matter if its every hour is rich with love and every moment jeweled

with a joy, will, at its close, become a tragedy as sad and deep and dark as can be woven of the warp and woof of mystery and death. . . .

Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word; but in the night of death hope sees a star, and listening love can hear the rustle of a wing.

ASSIGNMENTS

1. Read the following passages using a *narrow* range on a *low* level:

THE CLOSING YEAR

GEORGE D. PRENTICE

'Tis midnight's holy hour,—and silence
Is brooding like a gentle spirit, o'er
The still and pulseless world. Hark! on the winds
The bell's deep tones are swelling,—'tis the knell
Of the departed year.

"CHILDE HAROLD"

BYRON

Thou glorious mirror! where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed,—in breeze, or gale, or storm,—
Icing the pole, or in the torrid clime
Dark heaving;—boundless, endless, and sublime,—
The image of Eternity,—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee,—thou goest forth, dread, fathomless, alone!

2. Read the following passages using a *narrow* range on a *high* level.

NINETY-FIFTH PSALM

O come, let us sing unto Jehovah; let us make a joyful noise to the rock of our salvation. Let us come before his presence with thanksgiving, let us make a joyful noise unto him with psalms. For Jehovah is a great God, and a great King above all gods.

In his hand are the deep places of the earth; the heights and the mountains are his also.

The sea is his, and he made it; and his hands formed the dry land. O come, let us worship and bow down; let us kneel before Jehovah our Maker. For he is our God, and we are the people of his pasture, and the sheep of his hand.

MERCHANT OF VENICE

SHAKESPEARE

How sweet the moonlight sleeps upon this bank;
Here will we sit, and let the sound of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.

3. Read the following passages using a *wide* range: "Hamlet's Instruction to the Players", Shakespeare; "Books", Bacon.

4. By way of contrast read some of these passages on the wrong level or with the wrong range of step, and note how inharmonious the thought and the form of expression become. Do this only enough to enforce the point and to help train the ear in criticism.

5. Make a very earnest explanation of a principle or a process; notice the need of a wide range of pitch. Then by contrast speak the same thoughts as if you were very tired or discouraged or indifferent, and note the ineffectiveness of the expression. Also note that you sound like the majority of

humankind when they are called upon to read or speak in public.

LEVEL OF PITCH

Third of the sources of variety in the use of Pitch is the general height or depth of the voice to suit a given sentiment or word, a sustained elevation or depression of tone; Key as it has been called. Certain moods of a sincere speaker so constrict or loosen the muscles of the throat and jaw that while that mood is on no wide range of pitch is possible. For interpretation and impersonation these levels must be discovered and used with proper consistency.

Prevailingly high must be the key of this stanza:

O the South Wind and the Sun!
 How each loved the other one—
 Full of fancy—full of folly—
 Full of jollity and fun!
 How they romped and ran about,
 Like two boys when school is out,
 With glowing face and lisping lip,
 Low laugh, and lifted shout!

Only in a tone lower than the average and not rising to extreme high notes can these words be properly rendered:

From MACBETH

Wherefore was that cry?

Seyton. The queen, my lord, is dead.

Macbeth. She should have died hereafter;

There would have been a time for such a word.

Tomorrow, and tomorrow, and tomorrow,

Creeps in this petty pace from day to day

To the last syllable of recorded time;

And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

MELODY

The fine flower of a sensible appreciation of Pitch and its changes is found in Melody. Melody is speech made beautiful through a just and discriminating use of the niceties of Pitch. There are no known limits to its possibilities: it can be made sweeter than the bird's song and more thunderous than the mountain storm—in its power to impress. Flowing from abiding sense and conjoined with a balanced sensibility, it gives to words and their meaning all the full diapason of power long recognized as the speaker's possession. Inflection, broad or but merely shaded, modulation extended or narrowed, level and key rightly attuned—each in its turn offers unsounded depths of fineness of meaning, and all combined give to speech its sovereignty of wizardry and seeming magic.

The speaker who can master a pleasing and compelling Melody can go far in directing the lives and activities of his fellow men.

CHAPTER X

FINDING THE MEANING

We have seen thus far that the problem of learning to speak and read well is a matter first of getting a proper adjustment between communication, as exemplified in alert conversation, and display, or exhibition; that the several kinds of speaking and reading differ in the proportionate use of these two standards; that the differences in types are to be found in a consideration of the different uses of the elements of tone—Quality, Force, Time, and Pitch.

Speech has been shown to be a matter of carrying the right meaning clearly and unmistakably. It is first an affair of communication, finding its model in alert conversation; ~~then, secondly,~~ it is in addition a matter of the way in which sounds are made, finding its ultimate analysis in a critical study of Quality, Force, Time, and Pitch. Thus speech is a matter of communication accomplished by using the appropriate combinations of these four elements. So that the course of this text furnishes, first, the acceptable ideals of effective speaking and reading, and, secondly, the drill for acquiring mastery of the elements out of which speech is made. There remains now the task of actually providing and using the actual speech stuff. This is a study in, first, Finding the Meaning, and, secondly, Carrying the Meaning rightly when found.

THE COMMUNICATIVE MOOD

If every man were a clear thinker and had complete mastery of the voice in all its shades and nuances and under all circumstances, there would be little need for the study of speech, either reading or speaking; everybody would then speak or read effectively. Actual experience shows, however, that the majority of people can speak well only under rare conditions, and some not at all; while the person who can read well, especially with paper or book in hand, is indeed a rare creature. The best of speaking always is found when the speaker is driven by an inescapable urge to speak forth, when he feels that he has something that must be said, and insists that he shall be heard. Under such circumstances, assuming that the urge is real and impelling, most men can make themselves understood and with some degree of effect. Few can get this effect to a maximum, but all can do better when they feel that they must speak and must be heard.

Accordingly, in the problem of finding the meaning, the first consideration is either to speak on occasions when the compulsion is strong, or else to strengthen the compulsion. This means that either the speaker must bide his time till the spirit calls and the occasion arises, or failing a specific call and a ready-to-hand occasion, he must rouse the spirit and get the occasion ready. That is, he must confine his efforts to occasions when he is deeply moved to speak, or else he must so prepare himself for his speaking that he is as strongly moved; by his preparation he makes the occasion ripe for raising his voice and presenting his ideas.

PREPARATION FOR SPEAKING

Clear Thinking. It is a commonplace that the best way to prepare for effective speech is to be able to think clearly and definitely while in the act of speaking. The problem is to know when one really is thinking clearly and definitely. Thinking that oftentimes seems perfectly clear to the speaker, means little or nothing to the hearer. It is by no means a one-sided venture; the speaker speaks, and what he has to say is the *casus loquendi*; but the hearer also hears, and unless he is addressed on his proper terms, he gets nothing from the passage of words. Therefore clearness of thinking must be interpreted, at least in part, in terms of clearness of apprehension on the part of the audience. In practice it becomes apparent that the urge to speak is not enough for full effectiveness; it must lead one to speak on the right subject, in the right manner, before the right audience, and under the right conditions. To ascertain how best to find the meaning that will fit actual speaking conditions, requires considerations of all these matters.

The Speaker's Purpose. First in importance for clear thinking is the realization of just what it is the speaker wants from his audience. Much, if not most, of the aimless, heartless, brainless, footless speaking heard here, there, and everywhere from the public platform can be charged up to a failure on the part of the speaker to discover beforehand just what it is he wants his audience to do. The communicative urge can hardly be present in profitable measure for all concerned if the speaker belongs to that hopeless company who speak because they "have to say something"; for the best results always come from those who "have something to

say". To be genuinely effective, the speaker should be able to make this purpose articulate, at least to himself. Many a man arises to speak feeling the urge, but hazy as to just what it is. Hardly any one thing more conduces to clear thinking and speaking than the speaker's ability to state in precise words just what he hopes to get from the particular audience he is communicating with.

Step 1. So first of all let the speaker bring himself to the point of declaring in words what it is he desires. He will want the audience to vote, apprehend his point of view, change their opinion, get enlightenment as to facts, give, appreciate, go, and do. Whatever it may be, let him be ready to state it to himself.

The Audience and the Speaker's Purpose. This purpose when found must next be connected with the audience in question. Purposes do not exist in vacuums, nor are they sent out upon the air without a specific destination to direct them. A purpose is aimed at people, who have an acting nature, and who are never twice quite alike. To connect a purpose with an acting nature is the same as making a demand. If I want you to do something, and if I take steps to induce you to do it, I am in the position of asking that you, or, more vitally yet, of demanding that you do it. It is this element of *demand* that must next be in the thought of the speaker if he is to be effective.

Step 2. State the speaker's purpose specifically in the form of a Demand. Not always expressed in so many words, it must always at least be in the background; though the more articulately it is put verbally,

the more clear will the thinking be. Such demands will take forms like these: Give your money to this cause; Vote to further this movement; Array yourselves solidly against this enterprise; Understand this principle clearly; Appreciate what this man's life has meant to us; Enjoy this strange story.

The Demand as the Embodiment of a Principle. This Demand once made clear and articulate, always involves and implies a general statement, which in common terms we call a proposition. Seldom is it sufficient to come before an audience and say, "I demand that you give me your financial, or moral, support". There must be words, and many of them. Words are carriers of ideas; ideas find form in speech in sentences; sentences are always propositions; and propositions are worth nothing for speech unless they are considered true by the hearers, unless they are to him facts. Every speech, no matter what its length, if it is on one subject and so in reality one speech and not several, can be reduced to one proposition. This one proposition will contain what the auditors look upon as a truth; and it will also have bound up in it all the other truths—facts—of which the speech is made. Moreover, it is itself always bound up in the Demand and the speaker's Purpose. To find this is the third step in the process of clarifying thought for speaking.

Step 3. Phrase the Demand in a Declarative Form; a Proposition. This device is well known in debate, but it applies to all kinds of composition. Unity is otherwise impossible; it is the guide that keeps the thinker thinking on one line only, keeping him out of by and forbidden paths and directing him straight to his de-

sired goal. Its forms are as multifarious as the full range of ideas and facts. It is always declarative in form, involving a full sentence, and summarizes the situation as between the speaker, his audience, and the facts he intends to use. In form it will resemble such as these: The state of morals in this town needs your vote for our candidate; Without your subscriptions to this cause you and the community will suffer; The best interests of nations demands your support of this cause; This man has been a guiding star to the youth of all ages; The affair I am about to relate is one of absorbing humor.

Amplifying the Proposition or Main Theme. With the main point or Proposition chosen, thinking is provided with a measure for straightness of direction; no need to go wool gathering and wandering if this measure is clearly in mind. The more clearly it is enunciated and the more vividly it is held in mind, the more vigorously can one think of what one is saying at the time of utterance. The need that next relieves the communicating mind of effort and strain is a proper and effective outline. The more certainly the speaker can see ahead to what is coming next, the more communicative he will feel, and the better he will be able to use well what vocal powers he possesses. The man who is fumbling for the next idea or fearing that he may not have one is not likely to be in that easy frame of mind so very necessary to vigorous and sensitive speaking.

Step 4. Make an Outline. There are various forms of outline; most common are these: the brief, topic words used as suggestions, and catch phrases. But the best is

always a set of full declarative sentences. A flat declaration is a much surer mark to aim at than phrases and words that do not tell precisely for what they stand. To keep thinking straight and to get the maximum of relief from embarrassment and fumbling, have an outline clearly couched in full declarative sentences. Some such form as this would be helpful for a short talk:

The world is full of unrest. This unrest is founded on newly revealed information. To keep this unrest from becoming explosive care must be taken that the sources of public information are not poisoned. Hence there is a great moral obligation resting upon our press to give the news uncolored by partisan bias. Beware of taking partisan press reports without careful inspection.

Wording the Speech. When the Outline is properly made, the communicator is ready to put it into words and so produce his speech. Another way of displaying the communicative disposition is to make sure to say things that can be made acceptable to the audience. So thus the Outline is expanded with the hearer always in mind. Not without keeping the audience in view can successful communication be carried on; speaking in a vacuum is never successful. It is not communication. Accordingly the speaker by preparing himself to defend each of his Outline statements in the way best suited to his particular audience, keeps himself properly attuned and so insures his best progress toward his intended goal. Only thus can he speak with an easy mind working along a safe path. This is a problem in human nature

and rhetoric combined. Specific rules are not given here; good sense is, after all, a pretty fair ultimate guide.

Step 5. Amplify the Outline into Coherent Discourse. The Main Proposition furnishes the general goal; the Outline shows how to get there; the discourse itself now follows and is the actual progress toward the goal. By knowing well what you have to say on each topic, thinking can be kept free and clear during the actual utterance of the sentences out of which the speech is made. If these have been thought out ahead of time, then speaking can be free, natural, and vital; whereas if the speaker has a constant fight on his hands to catch the next idea and is in constant fear lest he have no idea at all or those that will not do, he must stumble, halt, mumble, grow faint of voice and ineffective of manner. A clear comprehension of what ought to come next to influence the hearer most mightily, is just so much gain for ease of body, clearness of thinking, and efficacy of voice.

Toward this end any exercise that adds to one's ability to frame solid sentences, choose words with precision, order them into the right places, and give them their full freight of connotative meanings, increases one's ability to get the proper attitude toward the audience and to get the maximum out of body and voice.

METHODS OF PREPARING THE SPEECH

Different circumstances call for different kinds of preparation for speaking, and these different kinds of preparation provide, in turn, different kinds of speaking. They can be summed as three: (1) Impromptu, (2) Extempore, and (3) Memorized.

Impromptu Speaking. This is the speech that comes seemingly without deliberate preparation. It can be divided into two branches: (1) the speech that has in reality been hidden in the "back of the mind" of the speaker and is after all a well digested and discriminating effort, and (2) the mouthings of a man who merely talks right on even though he has nothing to say and says it voluminously and recklessly. This latter is common enough and is never well received. It can always be detected, and is so far from effective communication that by it the audience is rarely influenced, except to ennui or disgust. Nimble-witted people like to try it, but have little to do in moving and enlightening men.

Yet there is a true place for real *Impromptu* speaking. For the mind is so constituted that it can carry a logically arranged and properly organized train of thought without one's being articulately aware of its existence. A mind well stocked with information and impressions always can profit by any sudden emergency that compels it to take stock of its possessions. Such hastily demanded inventories often give us some of our brightest ideas and our most securely reasoned conclusions. Call a man to his feet to discourse on something about which he has thought long and hard, or to sum up impressions from experiences that have been numerous and intense, and he will frequently produce a better composition than he would grind out in the seclusion and security of his study. There is a fine crystallizing influence wielded by an audience upon men of wide reading, experience, and feeling, provided they are used to audiences and can do their thinking freed from the embarrassments of stage fright and inexperience.

In this sense it is that Impromptu speaking has a place. Any expert can stand on his feet and tell interesting and impressive things about his field. A mining engineer ought to be able to discourse on mining engineering any time and under any circumstances. If he is skilled as a speaker he can even be coherent, unified, and can give a nice emphasis, both to his whole composition and to his individual sentences. If he has never made a speech, however, and is frightened on his feet before a crowd, he will be little more effective, if any, than any other man who may have got his knowledge of mines from the newspapers. But every teacher, lawyer, and preacher ought to be able to say many things impromptu and say them well, providing they have the wit to keep to their field of surest knowledge. In fine, whatever is thoroughly familiar to a man skilled in speaking and inured to facing audiences, can be the subject of Impromptu speeches of genuine worth and effectiveness.

Extempore Speaking. The ideal type of speaking is the Extempore. It implies entire adequacy of preparation coupled with that freedom of choice that is vital to the best communicative rapport, to the give and take that lies behind all speaking and conversing. The Impromptu speaker to succeed must be an expert, expert in his subject matter and expert in arranging it and giving it the right kind of vocal utterance. The Extempore speaker can make plans against any possible contingency, and so keep his adjustment fine between thinking and voice; whereas the Extempore speaker is always in danger of being too busy with his thoughts to have any energy left for vocal accuracy. This is the

reason the Impromptu speaker must be an expert; otherwise he fails either to do active, concentrated, and orderly thinking, or else he falls back to poor vocal habits in his abstraction with his theme. Only the best of automatic habits, both in his thinking and in his vocal manipulations, can be trusted with the impromptu occasion.

The Extempore, however, has come to mean that style of speaking which, while adequately prepared, yet is free to make any change necessary by the occasion. Your true Extempore speaker has his Purpose clearly in mind, knows just what it is he demands of his audience, can state his case in one Proposition, and has prepared a careful Outline to fit the needs of his Purpose and his audience. Some of his sentences he even has framed in precise, accurate, compact form. But at all times he is ready to look his audience in the eye, catch the full power of communicative rapport, and make whatever additions, subtractions, or emendations his wit, from what he sees and hears of his audience, tells him must be made. Thus he is able to adhere to the two vital needs of effective speaking—adequate preparation and the spirit of true communication.

From this it can readily be seen that true Extempore speaking can be had by any person of intelligence and will power. Impromptu is for the expert only who happens to find himself in a fortunate emergency; Extempore is for any person who knows how to prepare and has the will power to carry through his desires. Any person can make himself the expert by adequate study; first know your Purpose, phrase it articulately into a Demand and a Proposition, then amplify it into

a proper Outline, and be ready to clothe it with well-chosen and well-worded sentences. The subject may be one you have never seen before; but reading, meditating, writing, and speaking will all combine to make you expert enough in that particular subject so that you can reproduce the effect of the other expert giving a true and worth-while Impromptu. Thus prepared you can do your vital thinking while you speak and your vital speaking while you think. This is the ideal always to be sought for.

Be it known that all the best speakers in the history of oratory have been true extemporizers; men who have so thoroughly mastered their subjects that they knew precisely what they were going to say, yet who were ready to react to whatever messages the audience sent to them as they faced each other; men who were skilled enough in speaking so that their voices behaved well automatically, without the necessity of making voice behavior the matter of primary attention. Also let it be known that the speeches we read in the histories and text books are hardly ever the precise speeches delivered: orators always reserve the right to "amend the record". They prepare their speeches minutely and with great care, often writing them out word for word, till on the chosen subject they become experts; then they rehearse, one way and another, with an imaginary audience; then they face their audience, and studying the moods and tenses they see revealed before them, keep as much of the speech as they find profitable and change to whatever they find necessary. The next day the speech appears in the papers, and what appears is either the original written form, from which the speaker may

have departed very widely in the presence of his audience, or else it is a revision of the written form to make it conform with what the speaker actually said or with what he would say if he had it to do over again. Probably the latter is what really appears most of the time. In any event, though, what appears looks like a speech that must have been written with care and conned word for word, but still was rendered in the true extempore manner, and so had all that is best in speaking—a mind prepared for what it is to say, responding to the communicative urge, and keeping up a full measure of communicative rapport with the audience.

Here we have the safest solution of the problem of adjusting thought with voice; obtain an automatic mastery of the various activities of the voice; keep your eye on your audience; and then give them your mastered “truth carried alive to the human heart”.

The Memorized Speech. If Impromptu speaking is dangerous for the man who is unprepared, we now come to the kind that is dangerous to the man prepared well; for it is quite possible to use the Memorized speech in such a way that it is about zero in communicativeness. In fact, it rather seems as if the great majority of speeches which are committed word for word are remote from the audience, strained, unnatural, even affected. It really takes an artist to deliver a Memorized speech well; the tendency always is to quit thinking while thus reciting and so to break up the fine adjustment between thinking and voice necessary for vital speaking. Thought *and* vocal activity, this must always be the standard.

Adjustment is not easy; only under perfectly working automatic thinking and automatic voice control can the best results be obtained. With most speakers this means that the crux of the problem is in getting the voice control. Most people, if they exercise their wills and work hard enough, can perfect their memory of words and so insure themselves against lapses of memory; but when it comes to using the voice with sense and delicacy they fail; their memory is automatic enough for use, but not so their vocal skill. They almost always speak affectedly, unnaturally, without putting their hearts into it, if we may use the critical comment of common speech. Or, in other words, they have not a sensible and sensitive control of Quality, Force, Time, and Pitch. They go up where they should go down, they drawl where they should speed up, shout where they should be gentle, and sound weak or blustery where they should be strong or unmoved. Their postures and movements and gestures also show lack of co-ordination with their thinking. And the result is that the audience does not feel that they have been a party to a sincere communication. They feel that they have attended a show, but not a real speech.

In other words, the Memorized speech easily becomes mere declamation, and declamation is always three parts exhibition and one part communication. About as many people can deliver a Memorized speech well as can read well with a book in the hand, and that is very few indeed. They sound wooden, far off, abstracted, from another world; and the people rarely hear them gladly.

As a consequence the Memorized speech is mostly for show occasions. Its commonest use is for prize contests; and prize contests are almost altogether exhibition; that is their weakness; the given speaker feels no communicative urge toward that given audience. He is merely going through his paces, showing what he can do, and asking them to pass judgment on his style. The next commonest use of the Memorized speech is in occasional addresses; Fourth of July, unveiling of a statue, an inauguration, a eulogy. Here the committed speech is not so much out of place; accurate choice of words plays an important part in such speaking, and memorizing the speech verbatim allows the use of chosen words much more than the Extempore style. Here the exhibitory element is strong, though the communicative element is and must be present. Many preachers memorize word for word; but are under the constant danger of overdoing the display aspect of speaking and underdoing the communicative.

Most profitable of all kinds of memorizing is the occasion when accuracy is the speaker's first need, and yet where he feels that he ought not to read from a manuscript or a book. Many reports must be verbally accurate; a statement of principles, especially when great issues are at stake or opponents are alertly watching, may often be given out best in words carefully chosen and carefully committed to memory. In fact, any occasion that calls for accuracy makes profitable the memorizing of crucial sentences. Climaxes, beginnings, endings, as a general rule, can with profit be committed to memory; all providing the speaker can deliver them so that they sound like the rest of the speech, so that

they keep the communicative tone. Even the most Impromptu of speeches, not to mention Extempore, can profitably from time to time inject an occasional committed passage. In fact, men who speak much and often find themselves repeating choice *mots* and epigrams from former speeches, locutions, narratives, quips that have worked before and which readily and fittingly come to hand in the heat of forging the new speech.

Thus the Memorized speech has its place, but must be used with caution. It is serviceable only for those who are skilled enough in the mastery of the voice so that they can take on a good communicative manner even when the communicative spirit is not strong upon them. They must be artists enough to be able to study out what will be good communication when they face their audience, and then they must make this manner automatic while they commit their words. Thus it can be said that the Memorized speech is best adapted to occasions the setting and tone of which are thoroughly predictable; they are serviceable only when the speaker can look ahead and know what his audience will be like, how they will react, and how he can best influence them. And such occasions are, as has been said, the contest, the memorial occasion, the church service, and the situations where accurate phrasing is a supreme virtue.

CENTERING

Voice and Body Co-ordination Depend upon Concentration. It is now obvious that the secret of success in speaking is in getting the right degree of co-ordination between thought and vocal activity; the fundamen-

tal requirement is a controlled body and voice and a smoothly working mind. The best co-ordination is to be had from a mind that knows what it is going to say, that can face an audience and keep its communicative mood, and that can rely upon a trained voice to do automatically what is expected of it. The problem, however, is always at its crux during the precise moment of utterance by the voice of what is on the mind. Hence the use of sentences, phrases, and words is always the matter of deepest agitation at any given moment. What the mind is most busy with is the sentence; choice of sentences, except in Memorized speaking, never becomes automatic; it is an act of will, something new, and very largely unexpected in its precise form. Therefore it needs most of the speaker's attention, his best efforts.

Thus the best speaking comes from a mind that is very painstakingly giving heed to the sentence it is uttering, with minor agony over the phrases and words. This is what is called "*centering*"; the thought, to motivate the voice properly, must be focussed on the *idea of the sentence*. Everything else must be secondary. In Impromptu and Extempore speaking this is relatively easy; Centering is what will give the speaker his most intense struggle; whereas in Memorized speaking the unskilful will go wool gathering and fail to know what he is talking about. In all cases, *centre*. Then if you possess a voice that knows how to behave well automatically, you will talk sense and will talk it sensitively; you will communicate effectively.

FINDING THE MEANING FOR READING

Finding the meaning for Reading, Interpretation, and Impersonation is distinctly a different process from

that for Speaking. It is not a problem, like that, in production, but in *reproduction*. Necessarily it involves different processes, or at least different emphases. The two prime requirements are (1) Getting the Perspective and (2) Getting the Details.*

Getting the Perspective. It is a commonplace that the more one knows about a given composition, the better he can read it. Understanding comes before any valid attempt to interpret. It is the old doctrine that impression comes before expression, and very valid. And there are many ways of adding to the impression. Whatever serves to enrich the content of one's thought adds to one's foundation for expression, though of itself it is not enough to insure effective reading.

First, many minds, especially of the inquisitive sort—the better sort—are helped toward expressiveness by a thorough knowledge of the author or of a story or a poem; they thus acquire a familiarity with him or his works that makes them feel a part of it; so that reading his works becomes more of a personal matter and thus richer in meaning. Whoever has been to Cambridge and stood in the study of Longfellow feels a closer kinship with him and can better understand his gentle and platitudinous poetry. A person who owned an autograph copy of Stevenson would very likely feel an intimate touch in reading his Requiem. A man who has written a thesis on Shakespeare or acted in some of his plays will put more “soul” into his rendering of the great poet's lines.

*Adapted from “Principles of Expressive Reading”; O. M. Norlie, Boston, 1908.

A knowledge of the conditions under which a given poem was written adds to this sense of ownership and intimacy. We have all been made to feel a deeper sympathy for both Bryant and the "Waterfowl" from reading that an impecunious youth had time and spirit to sentimentalize while hungry and while facing an uncertain future. The fact that "Crossing the Bar" is reputed to be the last poem Tennyson wrote warms our admiration for that poet and adds a sentimentality that inevitably enriches our reading of the poem. The chronic illness of Mrs. Browning adds a piquancy to her appeal for working children and glorifies her love sonnets to her beloved husband. The knowledge that Bobbie Burns developed a new flame almost every week helps us to get the right flavor to "My Love is Like a Red, Red Rose"; and the fact that Kipling lived years in India puts us immediately in rapport with "Gunga Din" and "Mandalay".

Then added enrichment is given by any knowledge of the general setting of a story or a poetic narrative. It is a pretty dull boy who will not find interest improved in "How We Brought the Good News from Ghent to Aix" if he can be induced to look up the two towns on the map; if he is given to understand the part the "Low Countries" have played in the recent war and in wars covering many centuries; if he knows the number of miles the gallant horse covered; if he knows something of the struggles of the people of those parts to gain their independence. Better yet, what American lad could fail to improve his reading of "Sheridan's Ride" if he had looked up the facts concerning it; the crisis, the issues involved, the forces

participating? Much better rendering of the speeches of other days invariably ensues upon a study of the issues of the time that brought them forth. In fact, such speeches can hardly be delivered with any effect whatever without a keen knowledge of the questions that produced them.

The various forms of reading can hardly be brought to the maximum of expressiveness and to fulness of meaning without this preliminary expansion of the perspective and enrichment of the meaning.

Getting the Details. The need for grasping the meaning of all details of a composition for reading is easily obvious; no reading can carry meaning safely if the reader does not know what he is reading. The composition as a whole must be understood, the relation of stanza to stanza, paragraph to paragraph, sentence to sentence, phrase to phrase, and word to word. The spirit and significance of the whole should first be grasped; then the meaning of the various parts. The progress of the story or argument or lyric outpouring should be had clearly and kept firmly in mind; the meaning of all sentences should be apprehended; strange locutions should be made familiar; new and unfamiliar words looked up in the dictionary; and all allusions and quotations appreciated in full. Without this preliminary clarifying of the details there can be no assurance of intelligent and impressive reading.

There are many ways of improving one's grasp of details. Two methods in particular are of proved value, (1) Paraphrasing, and (2) Tone-Copying. Paraphrasing is of greatest use in getting at the plain sense of

sentences; Tone-Copying helps best in revealing the speaker's total attitude through the voice.

PARAPHRASING

A valuable help in getting at the thought of the printed page is a method known as Paraphrasing. It is based on this idea: if you feel that you do not fully grasp the content or the purport of a bit of literature, paraphrase it, state it in other words, utter it in different language, amplify it, illuminate it with other and fuller images. This device is especially helpful to those whose voices are capable and responsive, but whose minds are slow to seize on the fullness of meaning involved in what their eye reads. As a matter of fact, most of us are incompetent in getting enough out of what we read. We get *a* meaning, but we do not get *fulness* of meaning. Paraphrasing helps get somewhere near the fulness the writer felt when he wrote. By saying the thing in different words we put ourselves to the test of deciding, first, whether we have caught *any* meaning, and, secondly, whether we have found meaning *enough*.

Especially is paraphrasing helpful in digging out the hidden logical content of the writer's thought. What paraphrasing specifically does is to enrich the store of imagery with which the mind can work. Psychologically, all the mind can possibly work with is its store of sensations, images, ideas, and feelings. Paraphrasing adds greatly to all three of these, particularly to images and feelings. Obviously, then, a successful restating of the thought gives one a better equipment with which to transmit meanings; so that to a reader or

speaker whose voice reacts accurately and sympathetically, paraphrasing is an unquestioned blessing. But where the voice is not trained, there is little hope of help until the vocal training is applied.*

TONE-COPYING

Another helpful device for extracting thought from the printed page is that called "Tone Drills". It is especially valuable in clarifying the mind as to the Personal Intent that must be put into what is read. The idea is as follows, and is very serviceable: In our daily talk and conversation we have standardized certain "tones", which are recognized the world over as having certain significance. For example, you can without fail detect anger or fear or hatred in the voice of a man whom you cannot see and whose words you do not specifically distinguish. The voice tells the story by the characteristic "tone" of the emotion expressed. Of these "tones" there are a great many; the author of this system has classified two hundred that he declares are distinctly ascertainable and distinguishable. These "tones" are common to the human race; they are a necessary part of human mind; we all use them in one way or another.

But when we read words written by another, we are not stimulated to use the right tone in the right place; most of the time we are too "toneless", failing to get enough personal feeling into what we read. Particularly is this the case when we are dealing with

*For a full and detailed explanation of the method of paraphrasing, see "Principles of Vocal Expression," Chamberlain and Clark; Chicago, 1904.

phraseology that is a bit strange; classical literature, for example. Now, by reading over a troublesome passage and arriving at a tentative judgment as to what tone ought to be used, we can get an approach to what it ought to sound like. Then we can devise or recall some commonplace and habitual utterance that uses this particular tone. By noting then how we do this, we can transfer the familiar tone to the obscure passage and so strike it true.

This system can be used to improve the Personal Attitude side of thought, but it adds little to one's ability to decipher Logical Content. It is of greatest help in the reading of poetry, especially poetry that is worded in an obscure or unaccustomed manner.

CHAPTER XI

CARRYING THE MEANING

With the meaning found by Getting a Perspective and Getting the Details, the problem of bringing out the meaning comes down to two processes, *Drill* and *Criticism*. Drill brings ultimately an adequate measure of competence in all the steps involved in speech, and Criticism provides a basis for choice of the multifarious ways in which the factors of speech can be combined. Both are necessary for those not already skilled speakers.

THE PSYCHOLOGY OF LEARNING TO SPEAK AND TO READ

Speaking and reading are always matters of learning, of much drill, and of criticism. Therefore in this study the process by which all learning is accomplished is of vital consequence. Hence it is in order to insert here a statement of the steps in the learning process applicable to learning of all kinds; whether how to talk, how to play a violin, or how to work out a problem in logic or mathematics.

All learning begins with random movement. This is equivalent to saying that all knowledge, all ideation, all discrimination and control begins with the aimless, uncontrolled, total movements characteristic of the actions of the new-born babe. In fact, the proper source to seek in order to discover the steps in learning, is the

child as yet unlearned in the things it must eventually know. And the surest fact to be observed from the new-born child is that it has almost no control over anything, that its movements are aimless and without apparent purpose. It waves its arms, kicks its feet, squirms with its trunk, blinks its eyes, wrinkles its face and scalp, howls, and in general goes off all over all at once. It cannot possibly pick up an object; it cannot even direct its eyes straight or in unison, nor can it turn its head to hear. What mind it can be said to have is definable only in terms of the control it gets over these movements; and at first, lacking any control at all, it can properly be said to have only the merest shadow of a mind.

Its mind begins to grow only when it achieves growth in control over some of its muscles, and when it can do certain acts uniformly and at the right time. Consequently its first learning is in getting food; certain muscle systems promptly acquire the facility to take food and swallow; but they are learned from random movements just the same as any other lesson.

The prime essential to learning, after the random movements out of which the later selected movements arise, is the satisfaction of a felt need. Any movement that brings the child something it wants is quickly selected out of the mass of inco-ordinated movements; and this more easily than the rest gets itself repeated. One prime factor makes for this selection, this *determination*, as it is called; *success* in getting something that is wanted, and in avoiding something that is not wanted. Whatever brings a desired result making for increased comfort or increased discomfort gets learned very quickly.

The true determinant of learning is always success. Without the ability to secure it and then to recognize it there is no possible learning.

One of the child's first achievements is to learn to follow a bright light; the method by which it accomplishes this, partly because it is paradoxical, illustrates the point. The retina of the new-born baby is keenly sensitive to light, but only on the outer portions of the retina. The central part, the *fovea centralis*, is at first insensate; it receives no impressions at all. So when a bright light strikes the eyes of the child from one side or the other, it causes discomfort to the sides of the retina; a mass of random movements begin, eyes, arms, body, neck, feet, and probably voice. In the general twisting and squirming the eyes are brought by accident to the place where the light falls on the unseeing central part of the retina. When this comes about the child gets relief from the pain, and the eyes stay fixed at that point. Ordinarily we say the child is following the light; but in fact the child is getting away from it. After a few such successful attempts it can fixate the light almost at once, and so be at ease. Likewise with an attempt to avoid other pain, a pin sticking, or an uncomfortable position; it starts by wriggling all over and finally finds out how to get the desired result directly.

This same process goes on in all feats of learning. By such a method the child learns to pick up things, to adjust its ears to hearing, to follow all kinds of objects with its eyes, to play with its toes, to reach out its hands to a particular person. First must be the random movements in great number; then must come an accidental success; then a repetition of the random movements probably diminished in number by the success; then another success, followed by the movements again, lessened in number still more. Then success again, and finally diminution of the movements to such

an extent that they are finally reduced to just those that are necessary to get the act done at once as desired. The last stage comes when the child can do this particular act while obviously engaged in doing something else—automatic action.

So the order of learning can be summarized as follows: First, totally random movements; secondly, a random success, bringing satisfaction; thirdly, repetition of the random movements, with probably a few omitted; fourthly, other successes a little less random; fifthly, repetitions of the sequence of movements, made more and more direct by each success; sixthly, sufficient control over the movements so that the act can be accomplished at once and without excessive muscular activity; and, lastly, such complete control of the movement that it can be accomplished while attention is directed elsewhere. In a short formula it can be stated as follows: Random movement, success, movement repeated but less random, more success, gradual elimination of the excess under the stimulus of success, then an act of the will, and finally automatic action, or habit.

The process of learning to speak and read follows this course precisely. It must begin with random, misdirected, aimless, and excess movement, and come finally to controlled and automatic action.

The child learns to speak by first cooing, gurgling, and wailing. All of this is entirely random and aimless. Gradually certain of these sounds become connected with certain rewards or penalties, and the useful ones are more readily made than all others, while the dangerous ones drop out of the child's incipient conversation. Later certain words are shaped in response

to successful social benefits gained; definite nuances of slide, tone, force, and rate are added as the child grows in years and wisdom and social adaptability; until eventually enough mastery is gained over the voice to satisfy life's needs, when in conversation the voice mechanism will work automatically.

By the precise same process must increased facility and skill be acquired. Take a boy trying to recite a heroic poem; he himself is not heroic and his own words are never uttered in the heroic manner. What this manner is he does not precisely know. What does he do? He does just what every learner must do, he "makes a stagger at it". This is random movement, guided partly by certain scraps of knowledge of what he is aiming at. But in the main it is a case of hit or miss. Of the two the miss is the more likely; then follow more misses, until ultimately comes the success, accidental to a large degree when it comes, though, with intelligent beings possessed of normal powers, very largely directed and adapted from previous scraps of experience. Finally he eliminates the misses and does it right the first time.

This process goes into the very minutiae of testing and acquiring new shades of tone and so new meanings. You feel that you have not given just the right shade to your thought and conclude that the difficulty lies in the range of your slide. You *try* a new one, probably miss it, then *try* another, and so on until by the grace of luck and perseverance you hit it, recognize your success, and then keep *trying* until you can do it when you want to and at the first attempt. Then later you repeat often enough so that the thing comes when you are

busy doing something else. All our deepest habits, our very instincts, our most cherished notions, and our most fixed convictions have come about through this process of cut and try, hit or miss, try-till-you-get-it combination of random activity and the activities that have already been fixed into habit and knowledge.

I. DRILL

There is a popular error as to speech that ought not to stand unchallenged: it is the almost universally accepted doctrine that all true oral expression must come "from within outward". True for the most part, yet it is not true altogether. It overlooks one very important consideration; that definite additions can be made to a student's powers of expression by plain drill on detached exercises, and yet such drill comes from the outside. The value of drill is incalculable. It replaces impotence with power and loosens tongues that are tied. A boy who has never used a resonant Orotund is inhibited from uttering many and valuable sentiments; one who has only a narrow range of Pitch cannot possibly make clear certain intellectual distinctions; and one who has never prolonged his vowels for emphasis and the revelation of emotions, cannot possibly communicate properly any meanings that involve any hitherto unexpressed emotions. But once let him drill himself into wide skill in the use of Quality, Force, Time, and Pitch competently enough to meet all occasions, and in careful articulation and pronunciation, and his powers of communication will be immensely enhanced.

For it is a very common source of weakness and futility in speech that the speaker can give out no more

than his limitations permit. So then it is the wisest course imaginable to remove his limitations and to add to his abilities. Drill, even though laid on from without, is a powerful aid to effective speech.

Drill Applicable to all Phases of Speech. Drill is vital throughout the whole process of preparing for speaking or reading, from the rehearsal of one's line of thought to practice in the minutest shade of distinctness in the use of consonants and the finest nuances of slide, resonance and force of the vowels. Thus there is need for Drill in memorizing a speech, an outline, single sentences, and chosen phrases; in acquiring breath control, in opening the throat, purifying the tone, cultivating touch, gaining vocal energy, holding the tone, increasing the range of pitch or making the finer minor shadings, and in combining these in rich and fruitful variety for all possible purposes. Then there is also place for Drill, and with a large class of college students one of its most important functions, in constant practice of pronunciation, enunciation, and articulation in general.

MEMORIZING

Throughout this text up to this point much provision has been made for Drill in the use of the vocal elements; less has been said about Drill for preparing one's thought, that being matter with which college students have had already valuable practice; but nothing has been said about Drill for memorizing, either speeches or readings. A word on this matter is in order.

Memorizing for Speaking or Reading. In the first place memory is a matter of bodily set; we remember

better in one posture and position than in another. One of the surest ways of catching one's lost train of thought on the platform is to get out of one's tracks and move around. For memory is a matter of a total bodily disposition; we remember with our arms, legs, trunks, *and* heads. So it is possible to say then at the first that memory can be best fixed by taking thought of the bodily conditions of speaking or reading. Hence, this argues that it does not pay to try to memorize while sitting inert; a student can get his lessons better by studying standing up, at least part of the time, or by getting out of his chair at frequent intervals and moving about. Men engaged intensely in making sure to grip a thought jump from their chairs, pace the floor, and do all kinds of violent things in their determination to apprehend and remember. So it is a good plan, after the general study of the Perspective and the Details, to do part of the committing to memory on one's feet, moving about; not restlessly like a caged lion or rhythmically like an elephant tied to a stake, but with something of the attitude and posture of a public speaker or reader. If memory is partly dependent upon the public speaker's posture—and it most surely is—then the use of that posture in practice will prove an aid to memory while the speaker is on the floor before the audience.

Memorize by the "Whole" Method. Psychological experiment has demonstrated with clear conclusiveness that the best way to memorize a passage is to learn it as a *whole*. It is tempting always to learn a line or a sentence at a time, but this violates every psychological principle involved. Memory depends utterly upon chains of association, and if the chain effect of learning and

memorizing is eliminated, the most solid basis of memorizing is undermined. The proper way to remember what goes next after a given stanza or sentence is to practice going right on with that next stanza or sentence. Only in this way can the right chains of association be established. Therefore in committing to memory go through the whole production each time, especially at first, until the major connections are fixed in mind. Later, with these major divisions safely linked, it is quite possible to take up single parts to advantage. But without using this "whole" method until the continuity of the whole is fixed, there can be no assurance of bridging the gaps successfully on the platform before the audience.

Memorize Orally. Anything that makes the conditions under which memorizing is done similar to the conditions for speaking or reading adds to the effectiveness of the memorizing. Hence the process should be carried on orally as much as possible. If the Perspective has been gained and the Details mastered, a skilled speaker can start at once uttering aloud what he has to say or read. In this way he can combine Drill in memorizing and Drill in using the voice. What is more, he will add one more sense organ to his memory machine. All memory is a matter of images; for speaking and reading it is visual, auditory and kinesthetic, or muscular. Memorizing while sitting inert in a chair places all reliance upon visual; this is one reason why so many learn by seeing the printed page, and why those who cannot do this have trouble with their memorizing. The thing to do is to add all possible sources of imagery. To move about and stand in a speaker's posture adds

the kinesthetic; to read aloud adds the auditory. When eye, ear, and the muscles of throat, neck and body in general are combined in the memorizing process, the maximum of results can be expected. Especially let the poor visualizers place greater responsibilities upon the ear and the muscles of the throat and body.

DRILL IN PRONUNCIATION

VOWELS

There are two considerations in the study of Pronunciation; accuracy in making the vowels and consonants, and accuracy in applying these sounds to standard usage in given words.

The Vowel Sounds. Following is a table of the vowel sounds of the English language:

TABLE OF VOWEL SOUNDS*

SIMPLE		DIPHTHONGAL
1 a as in all	7 ě as in term	13 ā as in ale=ā+ē
2 { a as in arm	8 ĭ as in pin	14 ī as in ice=ā+ē
} a as in ask	9 { oo as in ooze	15 ō as in old=ō+oo
3 ă as in at	} oo as in look	16 oi as in oil=a+ē
4 â as in care	10 o as in ox	17 ou as in our=ă+c
5 ē as in eve	11 u as in up	18 ū as in use=ĭ+oo
6 ě as in met	12 u as in urge	or y+oo

The most troublesome of these are those numbered respectively 2, 4, 7, 9, 17, and 18.

The Italian a, numbered 2, is going through a transition in American speech. In British speech it is fixed

*After R. L. Cumnock: *Choice Reading*, p. 16.

as a broad sound; the use of a as in father being much more common in England than in America. Italian a as in last, past, fast, grass, is hardly heard in this country west of the Hudson. Still this is not a defence or a condemnation of Western speech as against Eastern. Stage conventions and good manners on the platform still demand a liberal broadening of these sounds. Most students will profit by changing in the direction of using a more open Italian a, rather than by drilling themselves in the direction of keeping it flat and thin.

Exercise in the Italian A:

Long Italian ä

ah	heart	lava	almond
arm	haunt	laughter	calf
gape	flaunt	saunter	farther
palm	aunt	draught	harbor

Short Italian a

fast	ask	basket	advantage
path	grass	casket	surpass
dance	mask	enhance	master
fancy	class	demand	answer

Caret a (number 4), marked â, suffers from dialect influences in various parts of the country, particularly the South, where it is given much the same sound as the Italian a.

Exercises in the Caret A:

fare	air	parent	swear
bear	chair	various	hair
rare	dare	prepare	scare
spare	lair	declare	wear

The Waved e and i (number 7), marked with a wave over the vowel, is an excellent test of a speaker's nice sense of discrimination. For the most part, in America, it is utterly neglected. Possibly it is in the line of ultimate extinction. But it is far from extinct yet, and a sensitive use of it still marks the speaker as one possessed of an ear for fine discrimination in sound. In the British Isles and on the stage it still serves a very definite turn in making delicate and beautiful distinctions. To get the sound, first pronounce the word *Ur*, the ancestral seat of the patriarch Abraham; then pronounce the word *air*, easy enough for the majority of people; then, to get the pronunciation of the word *err*, with its Waved e, make a sound just about half way between *Ur* and *air*. That will be the proper shade for the word *err*. Observe this sound on the lips of Englishmen and trained actors and readers: note that it has a specific function for both clearness and elegance. The Waved i is the same sound.

Exercises in the Waved e and i:

first	nerve	earnest	verse
serve	dirge	thirsty	birth
fir	bird	certain	perch
girl	mirth	servant	circle

The double o sounds (numbered 9), both long and short, marked respectively $\bar{o}$ and $\check{o}$, are frequently interchanged.

Exercise in the Use of ōō:

roof	food	smooth	woof
hoof	moon	soon	shoot
root	true	woo	room
boot	rural	ruthless	tool

Exercise in the Use of ŏō:

soot	hook	pull	should
foot	look	bush	could
wood	cook	put	bulwark
nook	stood	full	bullion

The Diphthong ou is very frequently mispronounced in America, and in many parts of the country. The common tendency is to begin it with a short a sound instead of striking firmly into the Italian a with which it properly begins. Often enough we hear this saound as it is given daown in aour taown. It always suggests provincialism.

Long u (number 18) is one of the most troublesome sounds in the language. And its abuse is not at all a matter of provincialism or difference of national usage. It is for the most part mispronounced from ignorance. The best method of correcting errors in pronouncing this sound is to make sure of the dictionary markings of the works that employ it. The sound is made beginning with y, consonantal y; or possibly it would be more correct to say that it begins with short i, as in it. The effect is the same in either case.

Exercise in the Long U:

new	suit	Tuesday	constitution
due	nude	supine	enthusiasm
tune	duty	stupid	institution
duke	tube	numeral	studious

CONSONANTS

The individual consonants give little trouble to normal speakers. To those afflicted with speech defects certain consonants frequently cause great difficulty. Such speakers need a special form of Drill, and should take it at first constantly under the direction of a competent teacher. No exercises for such cases can properly be given here that will suffice without the presence of the teacher, and so are not included. For most students the prime problem in drilling for proper use of consonants is one in muscular alertness. Most indistinctness and improper use of consonants is due to laziness first and bad speech habits second. The majority of students can cure their consonantal deficiencies by simply waking up their sleepy jaw, tongue, and throat muscles. As an aid to this the following exercises are appended:

*Exercise in Unusual and Difficult Combinations of
Consonants.*

Pronounce the following words over and over again making sure to give each consonant its full quality and quantity:

cold	scythe	doubled	maimed
width	helm	troubled	claimed
thick	help	saddled	strained
this	hulk	toppled	framed

bank	vast	bright'n	canst
link	least	tight'n	guard'st
fault	grasp	strength'n	arm'dst
film	scalp	schism	scorn'dst

Pronounce the following words with particular care for all vowels and consonants:*

absolutely	apostatize	mómentarily
accessory	dishonorable	ambiguously
accurately	innumerable	atmospherical
agitated	intolerable	allegorical
adequately	dishonorable	inexplicable
angularly	collaterally	multiplication
antepénult	apologetic	articulately
revolution	dietetically	disinterestedly
institution	apocalyptic	congratulatory
deglutition	coagulation	circumlocution
lugubrious	constitution	disingenuousness
necessarily	lucubration	eclesiastically
generally	colloquially	authoritatively
abominably	indissolubly	superiority
antipathy	temporarily	incalculable
apocrypha	mythological	indisputable
affability	appropriate	immediately
chronological	assimilate	justificatory
annihilate	acquiescence	

Drill in Enunciation. Utter the following sentences with the most scrupulous care as to careful articulation, especially of consonants:

1. The clumsy kitchen clock click clacked.
2. Bring me some ice, not some mice.
3. Rich gifts wax poor when givers prove unkind.
4. The sea ceaseth and sufficeth us.
5. I fancy the first Frenchman fenced furiously.

*From R. L. Cumnock: *Choice Reading*, p. 38.

6. Thou wouldst not play false, yet wouldst wrongly win.
7. He honors us in an answer that an honest man can accept.
8. My weak words have struck but thus much show of fire.
9. Suddenly seaward swept the squall.
10. Amos Ames, the amiable aeronaut, aided in an aerial enterprise at the age of eighty-eight.
11. She sells sea shells; shall Susan sell sea shells?
12. He saws six long, slim, sleek, slender saplings.
13. Six thick thistle sticks; six thick thistles stick.
14. Amidst the mists and coldest frosts,
With stoutest wrists and loudest boasts,
He thrusts his fists against the posts,
And still insists he sees the ghosts.

II. CRITICISM

While the methods outlined in the previous chapter have some value to all types of minds and for all degrees of competence, yet they can be fully sufficient in only a limited number of cases. In general they rely heavily upon the presence of a teacher to check up results continually. A course in Expression is most valuable when it leaves the student a body of principles on which he can depend for subsequent *self-criticism*. Unless a student becomes a competent critic of speech methods, especially a critic of his own activities, he will need to rely always upon a teacher; else when he is cut off from instruction and class-room criticism, he will fall from grace and go back to old habits or get new ones that are even worse. Experience shows that this is the case with the vast majority of people, especially when they take up the study of speaking after having cultivated bad habits and after having corrupted their sense of communicative values. A complete system of training, then, must incorporate the teaching of criti-

cism; which is another way of saying that it must be based on analysis and must itself be a synthesizing process, a method of building up from elements.

CRITICISM AND AN ANALYSIS OF THOUGHT

Thought both Objective and Subjective. Thought, as the term is used in every-day speech, is of two general kinds: (1) *Logical content* and (2) *Personal intent*. To illustrate what we mean by logical content, imagine ourselves listening to the secretary of an organization reading the minutes of the last meeting, or to the reading clerk in a legislative body reading the contents of a bill to the house. The sole aim in either case is to make sure that the audience catches the individual words and gets some kind of comprehension of the subjects and predicates and modifiers and connectives. A secretary who would try to stir his audience to tears or laughter would not be counted a good secretary; his business is merely to carry the plain meaning—what we call here Logical Content.

To illustrate further, take the sentence, "But if I do, I am a coward and a cur, unfit to live, and, God knows, unfit to die." Anyone who understands the meaning of English words, knows what these words mean. He could pass an examination on them; the courts could pass on this terminology and render a judgment of these terms in accordance with the accepted meanings. And there could be little chance for disagreement. The printed page will tell us all the same story as to what the man meant who uttered these words. This meaning is what we call "logical content" or "word content".

But the mere printed page is dead. It lacks animation, vitality, verve, the power to rouse and overpower. There is a possibility in these phrases that the printed page cannot bring out but which the human voice can. Take another instance. Suppose a man who is hard of hearing is listening to an address. The speaker has just said, "I have nothing more to say". The deaf man has not caught the words and leans over to the man next to him and asks, "Will you please repeat that for me; I didn't get it." The man thus addressed whispers the words of the speaker: "I have nothing more to say." Now we all know what those words are supposed to mean, but has the right meaning been carried to the man who received the mere words at second hand? Not at all; there is obviously another meaning that could not be repeated in a whisper. By these words the speaker could have meant any one of a number of thoughts. For example, he could have meant: "This is the end of my speech and I am now ready to close." Or he could have meant: "I am so amazed at the attitude of this audience that I refuse longer to waste any time on them." Or he might mean: "I refuse to make the attempt to reply to such absurd statements," or, "I will not commit myself further, do your worst"; or, "Let others talk if they will, I for one am through." And still other meanings can easily be brought from these same words.

Obviously, then, there is something more to ideas and sentences than the dictionary meaning of words. This dictionary, printed-page meaning we call by the term *logical content*, because the determining of these fixed universal meanings is a matter of following the

rules of logic, or word meanings. The other meaning, what the printed page cannot show and what the voice can, we shall call the *personal attitude*, or the Personal Intent of the speaker. Logical Content is fairly stable: Personal Intent is as variable as human nature.

Most public addresses do not read well in print. Many a speech that has electrified the house puts the reader in a sound sleep the next day when he reads it in print. Often we wonder, as we read the published speech, why the audience was so foolish as to go into rhapsodies over it and give its approval to a man so obviously destitute of ideas or literary graces. The reading of plays most people find very dull; yet the very play which they find impossible to read in print reduces them to tears or renders them incoherent with laughter when presented on the stage. Many a poem which we find difficult to read or are content to go over just once, strikes us as a masterpiece, something worth making into a part of ourselves, when read by an artist. Obviously there is something over and above the printed-page meaning of words, something that has power to charm, command, direct, and overwhelm. This is what we call here Personal Intent. Logical Content furnishes us a study in objective relations, the relative importance of parts of speech, the dictionary meaning of words, the structure of the sentence, and the requirements of grammar. Personal Intent furnishes a study in that inner subjective meaning which always lies behind our words when we are stirred, when we are deeply in earnest, when we are charged with grave responsibilities, when we feel inspired or determined to carry our point, or when we are deeply moved by emotions, feelings, and sentiments. These meanings the printed page cannot show, except as brought out by devices of rhetoric. But words that have only one logical, dictionary meaning, that a court would construe in only one way, may have dozens of meanings when uttered under the stress of high feeling or strong determination. The word "Come" has been used by skilled readers to mean as many as twenty different ideas; also the words "yes" and "no".

So we must always have in mind this two-fold nature of thought: Logical Content and Personal Intent. It is not enough that a speaker use a type of expression that carries only an objective meaning: he must show the hearer *how he himself feels about the matter*. He must not only let the hearer know what the idea is, but how well or ill he himself thinks of it. One can always interpret the attitude of a skilled speaker or reader; not so with a reading clerk. Always the speaker must be answering these two questions: "What is it you are talking about?" and "How do you feel about it?"

The expression of Thought Content varies little between one speaker and another; a whole class can be taught to speak so that every member can carry the same logical meaning as every other. Ask an audience to read a passage in unison, and the general effect is the expression of the normal Thought Content. They bring out in the same way the relation of noun to verb and adjective to noun, and of verb to noun and adverb, thus presenting the plain meaning of words, phrases, and clauses. But such reading in unison is always colorless, without spirit, lacking in warmth or enthusiasm or intensity. Any one member of the group, if he has mastered the meaning of the words and if he gives them as though he really feels them a part of his own thinking, always adds to the meaning a something that the crowd never puts it. This is the Personal Intent of the speaker, his expression of personal attitude, the measure of his approval or disapproval. It is the element that makes a skilled interpreter interesting with the very same poem with which the unskilled bores his audience. So in all expression there must be these two aspects of

thought—the Logical Content and the Personal Intent: and the voice and the body must be made competent to perform the functions that rightly carry the meaning the speaker has in his words and his purpose.

There are other ways of expressing this difference. As it is fundamental to all successful speaking, we may profitably observe them. From the point of view of the audience the difference is between *understanding* what the speaker is talking about and being *impressed* with what he says. The speaker must both enlighten and impress; he must be both a torch and a galvanic battery. Or in other terminology, while there is no *absolute* meaning that words must have, yet there are certain *norms*. These normal meanings represent the Logical Content; the departures from them are matters of Personal Intent. Or again: it is a difference between the *commonplace* and the *artistic*. Anybody can be commonplace, but it takes talent to be an artist; anybody can be clear in his Logical Content—if he has normal wits—but not everybody can show Personal Intent and do it well.

In conclusion, the commonest way to express this difference is to call Logical Content *intellectual* and the Personal Intent *emotional*.

Criticism of the use of one's voice begins with a proper appreciation of verbal relationships and individualized attitudes.

CRITICISM OF TONE

Isolating Elements for Observation and Criticism.—It is well to recall our attention to the fact that the elements of tone—Pitch, Time, Force, and Quality—

are really not separable; every tone made is compounded of all four. When we talk of isolating any one of these, then, we can mean only the focussing of attention upon it. When we talk about Pitch changes, all the other elements—Time, Force, and Quality—will have to be present, though we shall be looking at and thinking of only the considerations of Pitch. So also when we make any of the others the object of attention.

It is very helpful in the study of Expression to be able thus to isolate an element and study it. That is why so much time has been given to a study of that problem in an earlier part of this book. The ear can be trained to criticise—and only the criticism of the ear is worth anything for speech training—only by being trained to detect what is happening to each of the elements during speech. When there is something wrong with a student's melody, the instructor must talk Pitch changes and get the student to understand what is meant. When there is something wrong with rhythm or phrasing, then the two must diagnose the case and prescribe the remedy in terms of Time. When the student purrs or shouts too much or has a touch like an electric piano—all on one degree of strength—then the teacher and class must talk Force. With bad resonance, interpretation that is too dramatic or emotional, or speaking that is dry and rusty, the diagnosis must be in terms of Quality. In no other way can the learner be shown just what is going on and also what needs mending. Then with habits corrected, automatic action will ultimately set in and no attention need be given to anything but the speaker's purpose and the logic of his thought.

A General Law for Speech. It will be well to remember that the isolation of elements can be of use only for purposes of criticism. The elements in actual speaking are always combined, interwoven, sometimes almost inextricably. So in taking up the study of Emphasis for Expression we shall do well at first to get a bird's-eye view of the whole field before going into details.

The following figure represents adequately the interrelation of the two aspects of thinking: on one hand Logical Content and Personal Attitude, and the elements of tone-making on the other. An explanation of this figure will shed much light on vocal methods:

CHANGES IN			
PITCH	TIME	FORCE	QUALITY
TH OUGHT		CONTE NT	
PE RSONAL		ATTITU DE	

Pitch. Changes in Pitch are more likely to occur for the carrying of logical meaning than of personal attitudes. In other words, if you want to be sure of the printed-page meaning of words, be free with your changes in Pitch. On the other hand, when you wish

to express yourself, your own feelings and attitudes, you are less likely to do it by pitch changes than by others. To make sure that your audience knows what you mean, be sure to be alert in variation of Pitch; but if you desire to show your feelings, rely but little on pitch changes, and be more alert in some of the other elements. Pitch changes can show personal feeling only by extremes; extremely narrow range or extremely wide jumps suggest personal intensity of one kind and another. The very narrow slide and the very short step are always suggestive of specific emotions, while the very wide jump and inflection mean emotions quite different. But most of the steps and inflections of speech are of value in bringing out the plain sense of the words and their interrelations one with the other.

Time. Rate of vowel hold is a vital consideration in logical speaking in that when the voice makes a pronounced slide, it almost invariably holds the tone a little longer. Thus it assumes second place to Pitch in the carrying of the plain idea intended. In addition, Phrasing is most of the time in the interest of clarifying the direct thought. Thus the prolongation involved in inflection and the need of spacing in phrasing, compels the speaker to be alert with his time changes when desiring to make sure his mental content carries to the hearer.

The place of Time in representing *personalized* thinking is exhibited in the prolongation, acceleration, or sudden change of rate of vowel sounds, and in the dramatic pause. Holding vowels an unusual length, or hurrying over them, or making sudden changes in rate always suggests that the speaker is intense or wrought

up or in a set mood—showing emotion of one kind or another. Also the very essence of the dramatic pause is the display of deep and vital feeling.

Because of the close relation between Time and the slide for emphasis and because the prolonged vowel and the dramatic pause are so clear in their conveying of personal feeling, Time plays almost an equal part in carrying the two kinds of thinking; though the weight of its influence is in favor of carrying logical sense.

Force. Force is more often a display of feeling than an attempt to clarify thought. When we are excited, angry, intense, afraid, exalted, swelled with importance, animated by deep desires, we are very likely to be noisy and voluminous. At any rate, the listener has a right to think we are wrought up if we make a big noise at him. Thus Force is a vital factor in that kind of speaking that suggests a strong injection of personality. If we strike the individual word extra hard or if we spread an expanded volume over an extended passage, we still give the impression of being very much in earnest. Also any sudden *changes* in Force are manifestations of feeling.

But Force is also a vital factor in making simple meaning clear. The mere matter of accenting syllables requires variety of Force, and it is distinctly a matter of logical relations. Then, too, the voice invariably hits a bit harder on the important parts of speech and thus adds to the logical obviousness of what is spoken. Accordingly Force, though it is an important agent in discriminations and distinctions, offers better opportunities for displaying the personal side of thought and attitude.

Quality. Quality is almost always a personal matter. Normal Quality is the individual's private posses-

sion, though it may have characteristics in common with good voice methods in all men. In addition to this, any showing of the emotional qualities, used for the purpose of expressing one's feeling, is obviously a matter of personal attitude. So the use of Quality is almost entirely a matter of displaying personality. Yet good resonance, an open throat, and a proper tone-placement have a part in providing an intellectual grasp of the plain meaning of words. Speech uttered with a clear, vibrant, steady voice is always easier to understand than speech uttered with cloudy tones, a tight throat, and poor resonance. Thus Quality plays a part in presenting both kinds of thought, with a decided preponderance of usefulness in presenting personal feeling.

Many defects in speaking can be cured by the ability to criticise word relations and personal desire in terms of Pitch, Time, Force, and Quality.

Imitation and Example. Where the voice is lazy or when the owner of it lacks the imagination to realize what a competent voice means, there is an advantage to be gained by listening to good models of speaking, reading, and acting. If you have critical faculties enough to detect what is going on in the vocal activities of another person, you can help your own speaking greatly by keeping your ears open. Especially you can observe how much better than yourself other people are. It may spur you to renewed and extended efforts that will get you out of a rut or start you along lines you had not thought of. Most of us do not realize what our own voices sound like; at least we do not know whether they are efficient or not. Consequently listening to some one vastly superior to ourselves sometimes removes the

obstructions from our ears and rouses us to better efforts.

Yet it is well to utter a caution against too much studying of example. When it turns into bald imitation, it is pernicious. Students have been known to imitate the very quality of their master's voice, one of his most personal possessions; an act involving the very surrender of one's own personality. There are two main dangers to a reliance upon imitation. In the first place, it is almost sure death to initiative in thinking, a priceless possession. In the second place, the imitator almost invariably copies his model's weaknesses and overlooks his sources of strength. If a speaker who is a deep thinker and possesses a rare soul that responds sympathetically to the great heart of humanity, possesses also a great rolling voice, half the young aspirants to his honors will overlook the spirit and imitate only the big voice.

It is related of the great Doctor Chalmers that he always began his sermons by reading his manuscript very closely, speaking rather haltingly; but as the thought gripped him, he was wont to throw the paper impulsively aside and break out into the rolling thunder for which he was noted. Young preachers, wishing to profit by imitating their master, used to start out also reading their manuscripts in a hesitating, halting voice, and then at a point carefully marked on the manuscript, throw it dramatically aside and begin to roar. Needless to say that they are not ranked with their model.

But good models can teach such matters as the need of ringing resonance, the value of a strong voice well controlled, the possibilities of inflection and of fine modulations, the beauty and strength of holding the vowels, the artistic use of pause, the value of judicious phras-

ing, the advantages of a delicate touch, and the power of the right quality rightly used. Many speakers can inspire us to work a little harder to overcome our defects. They can also stir us to a desire to think more logically, reason more fluently, feel more genuinely, and cultivate more ardently the virtues of imagination and fancy.

III. EMPHASIS

The carrying of logical content allows comparatively little room for the speaker to exercise his own choice of words to emphasize; for the relations of one word to another are so definite—or in good composition ought to be—that anyone with a knowledge of what the words mean can tell which of them need emphasis. But there is wider choice as to *how* to do the emphasizing. The speaker can bring out a word by lengthening the slide in it, by setting it very high or low in its level of pitch, by drawling it, by shouting it, or by uttering it with a strange and unusual quality or with unexpected resonance. But he can do more than this. He can at the same time prolong it in rate and extend its range on the scale; he can, in connection with these methods, by the same action shout it; and he can in addition add to the resonance while doing the other three. Such a result serves to give the word a maximum of emphasis. Again, he can emphasize by the exaggeration of any one element, any two, any three, and all four. He can use a moderate degree with one, two, or three and subordinate the other three, two, or one. The combinations that are possible are so large that it is useless to attempt to detail them. Suffice it to say that in diagnosing your speech methods or those of others, you many find the

answer to a vexing speech fault in the relative over- or under-emphasis of one or more of the elements.

Very much more arbitrary, however, is the use and combining of elements for the display of Personal Intent. Any tone extremely narrow or extremely wide in pitch, extremely quiet or loud, long or short, or out of the way in quality—any such use of tone always carries a meaning of intensity and strong personal approval or disapproval. A quick shout or a long slide on a word makes it apparent that the speaker has reasons for wanting it to be more than ordinarily important. If he extends such methods over a sentence, we the listeners have nothing else to infer than that he has personal reasons for wishing to bring out that thought more strongly than other people would or than a reader would if he found it on the printed page. Thus extreme methods are practically synonymous with a display of feeling, and are capable of infinite application; there is simply no end to the things a competent speaker can do to show how he feels about his ideas. It is entirely a matter of ingenuity and sensitiveness to meanings, controlled and restrained by vocal competence and automatic action. Only the man who is a natural-born speaker or who has given his voice plenty of training in acquiring good habits, can hope to use anything like all the possibilities of the human voice.

ANALYZING THE LOGICAL CONTENT

The concept of Logical Content in itself implies that there are rules and regulations that can be laid down with some degree of certainty and rigidity; for logic is a matter of strict rule. While these rules need

not be numerous, yet they are vital to a study of how to bring out your thought.

EMPHASIS FOR LOGICAL MEANING. 1. *Nouns and Verbs.* Logical Emphasis rests ultimately upon the relation that words bear toward each other. The paramount thing about a word's relationship is found in the part of speech it happens to be. The most important parts of speech naturally get emphasis. These are the nouns and verbs. Nouns and verbs are the backbone of speech. To give them their rightful place, the most common device is to widen their slide and to elevate or depress them with a step. In addition the holding of the vowel helps; and also the adding of a little force or of a special resonance brings them into their rightful prominence.

"If *I* were to *tell* you the *story* of *Napoleon*, I should *take* it from the *lips* of *Frenchmen*, who *think* no *language* *rich* enough to *paint* the great *captain* of the *Nineteenth Century*."

In this passage only one word other than nouns and verbs seems to merit especial emphasis, the word *rich*.

2. *Adjectives and Adverbs.* Next to nouns and verbs in importance come adjectives and adverbs. They help make differentiations and qualifications, so are important. It is seldom indeed that they take the emphasis away from the noun or the verb. For the most part they are given with the upward slide, while the noun or the verb takes the downward turn, especially at the close of a sentence.

"He is a man of no/ble lif\e."

"We are living in pe/rilous ti\mes."

"The work was we/ll do\ne."

Frequently the modifying word serves a noun or verb which itself takes the upward slide: "In e/arly ti/mes n/o st/ates ch/erished gre/ater ha\rmo\nny." Here the noun "times" is given with the upward slide, but to make it emphatic it is read with a wider range of inflection, with a slight touch of increased force, and with a slight prolongation of the vowel. The same is true of the noun "states" as against its objective "no". "Greater harmony" follows the rule for closing the sentence.

3. *Balanced Emphasis.* This is in part a repetition of the rule just stated. Balanced emphasis occurs when two words come next each other and both are important enough to need emphasis. Such is the case on an expression like "This is an ausp/icious ho\ur," or "We have glo/riously wo\n." the same device is helpful under the following situations:

When two nouns must divide attention: "si/de by si\de."

When two verbs must divide attention: "ra/mped and roa\red the lions."

When a noun and a verb must divide attention: "We ra/ised our fl\ag."

When for any reason the second word of a pair must take the upward slide, the balance may be inverted, as, "If we must choose between li\fe and dea/th, we must die."

4. *The New Idea Versus the Repeated.* Repeated ideas must be subordinated to new. The only instances where this is not a valid rule are those that represent climax of Personal Intent, as, "Never, *Never*, NEVER!" But this kind of emphasis is not the kind under discussion, the logical. For logical emphasis the re-

peated idea must be made to keep out of sight to make place for the newcomer. This is a very broad principle and very important in its operation. It even supersedes in sovereignty those just detailed. It is very binding; what is more, it is seldom appreciated or employed to its full limit. It repays very careful study and needs abundant practice to master it. Read the following passage according to the indicated Emphasis and note how much more meaningful it is than when read in the ordinary way:

"Cromwell manufactured his own *army*. Napolen at the aged of twenty-seven was placed at the head of the *best troops* Europe ever saw. Cromwell never *saw* an army till he was *forty*; *this* man never saw a *soldier* till he was *fifty*. Cromwell manufactured his own army—out of what? *Englishmen*, the best blood in Europe. Out of the *middle class* of Englishmen, the best blood of the *Island*. And with it he *conquered* what? Englishmen, their *equals*. This man manufactured *his* army out of what?

In reading this passage play up by means of slides, steps, held vowels, or increased noise the indicated words, using variety and judgment, and note how full of meaning the sentences are as compared with the aimless thumping of words merely because they are important parts of speech or happen to come at the end of a clause or sentence.

Another instance:

Gentlemen, I am a Whig, a Massachusetts Whig, a Revolutionary Whig, a Faneuil Hall Whig, and if you break up the Whig party, where am I to go?"

5. *Climax*. Words in a series are not to be given with the same emphasis. Especially must they be placed on different levels of pitch.

"We listened to the toll of the bell; one, two, three, four, five."

"He was wise, valiant, faithful, and just."

"In the desert, on the plains, on the mountain side, by still waters, in the ocean's depths, sleep the brave of our country."

The only way to get a proper effect in such constructions is to make sure not to utter these similar constructions in the same voice. Observe the principle of climax, making changes in *all four of the elements* if necessary.

6. *Insinuation, Implication, and Contrast*. Ideas that imply or insinuate what is not really uttered, and ideas that drive home a contrast must be given some noticeable form of Emphasis. There is also a caution to be given in this connection: a false slide or stroke on a word capable of carrying an insinuation or an implication not intended, is fatal to the hearer's clear understanding of the thought.

"The limited talents of *some* men render it impossible to be severe without being unparliamentary." The implied declaration in *some* is achieved only by giving the word very pronounced emphasis.

"I *gave* it to him" means decidedly different from "I gave it to *him*," and from "*I* gave it to him." In each there are implications that can be drawn from the emphasis used. In the first instance; I did not *sell* it to him, he did not come by it *dishonestly*, nor did I *lend* it to him. Study the two other utterances to see what is implied in the emphasis used.

SELECTIONS

GUNGA DIN

RUDYARD KIPLING

You may talk o' gin and beer
When you're quartered safe out 'ere,
An' you're sent to penny-fights an' Aldershot it;
But when it comes to slaughter
You will do your work on water,
An' you'll lick the bloomin' boots of 'im that's got it.
Now in Injia's sunny clime,
Where I used to spend my time
A-servin' of 'Er Majesty the Queen,
Of all them black-faced crew
The finest man I knew
Was our regimental bhisti, Gunga Din.
It was "Din! Din! Din,
You limping lump o' brick-dust, Gunga Din!
Hi! slippery hitherao!
Water, get it! Panee lao!
You squidgy-nosed old idol, Gunga Din."

The uniform 'e wore
Was nothin' much before,
An' rather less than 'arf o' that behind,
For a piece o' twisty rag
An' a goatskin water-bag
Was all the field-equipment 'e could find.
When the sweatin' troop-train lay
In a sidin' through the day,
Where the 'eat would make your bloomin' eyebrows crawl,
We shouted "Harry By!"
Till our throats was bricky-dry,

Then we wopped 'im 'cause 'e couldn't serve us all.
It was "Din! Din! Din!
You 'eathen, where the mischief 'ave you been?
You put some juldee in it
Or I'll marrow you this minute
If you don't fill up my helmet, Gunga Din!"

'E would dot an' carry one
Till the longest day was done;
An' 'e didn't seem to know the use o' fear.
If we charged or broke or cut
You could bet your bloomin' nut,
'E'd be waitin' fifty paces right flank rear.
With 'is mussick on 'is back,
'E would skip with our attack,
An' watch us till the bugles made "Retire,"
An' for all 'is dirty 'ide
'E was white, clean white, nisode
When 'e went to tend the wounded under fire!
It was "Din! Din! Din!"
With the bullets kickin' dust-spots on the green.
When the cartridges ran out,
You could heart the front-files shout,
"Hi! ammunition-mules an' Gunga Din!"

I sha' n't forgit the night
When I dropped be'ind the fight
With a bullet where my belt-plate should 'a' been.
I was chokin' mad with thirst,
An' the man that spied me first
Was our good old grinnin', gruntin' Gunga Din.
'E lifted up my 'ead,
An' 'e plugged me where I bled,
An' 'e guv me 'arf-a-pint o' water—green:
It was crawlin' an' it stunk,
But of all the drinks I've drunk,
I'm gratefulest to one from Gunga Din.
It was "Din! Din! Din!"
'Ere's a beggar with a bullet through 'is spleen;

'E's chawin' up the ground,
 An' 'e's kickin' all around;
 For Gawd's sake, git the water, Gunga Din!
 'E carried me away
 To where a dooli lay,
 An' a bullet come an' drilled the beggar clean.
 'E put me safe inside,
 An' just before 'e died:
 "I 'ope you liked your drink," sez Gunga Din.
 So I'll meet 'im later on
 At the place where 'e is gone—
 Where it's always double drill and no canteen;
 'E'll be squattin' on the coals,
 Givin' drink to poor damned souls,
 An' I'll get a swig in hell from Gunga Din!
 Yes, Din! Din! Din!
 You Lazarushian-leather Gunga Din!
 Though I've belted you and flayed you,
 By the living God that made you,
 You're a better man than I am, Gunga Din!

A PLEA FOR CUBA

JOHN M. THURSTON

MR. PRESIDENT—I am here by command of silent lips to speak once and for all upon the Cuban situation. I trust that no one has expected anything sensational from me. God forbid that the bitterness of a personal loss should induce me to color in the slightest degree the statement that I feel it my duty to make. I shall endeavor to be honest, conservative, and just. I have no purpose to stir the public passion to any action not necessary and imperative to meet the duties and necessities of American responsibility, Christian humanity, and national honor. I would shirk this task if I could, but I dare not. I cannot satisfy my conscience except by speaking, and speaking now.

I went to Cuba firmly believing that the condition of affairs there had been greatly exaggerated by the press, and my

own efforts were directed in the first instance to the attempted exposure of these supposed exaggerations. There has undoubtedly been much sensationalism in the journalism of the time, but as to the condition of affairs in Cuba there has been no exaggeration, because exaggeration has been impossible.

The pictures in the American newspapers of the starving reconcentrados are true. They can all be duplicated by the thousands. I never saw, and please God I may never again see, so deplorable a sight as the reconcentrados in the suburbs of Matanzas. I can never forget to my dying day the hopeless anguish in their despairing eyes. Huddled about their little bark huts, they raised no voice of appeal to us for alms as we went among them. Men, women, and children stand silent, famishing with hunger. They have no homes to return to; their fields have grown up to weeds; they have no oxen, no implements of husbandry with which to begin anew the cultivation of the soil. Their only hope is to remain where they are, to live as long as they can on any insufficient charity, and then die.

The government of Spain will not appropriate one dollar to save these people. They are now being attended and nursed and administered to by the charity of the United States. Think of the spectacle! We are feeding these citizens of Spain; we are nursing the sick; we are saving such as can be saved, and yet there are those who still say it is right for us to send food, but we must keep hands off. I say the time has come when muskets ought to go with food. We asked the governor if he knew of any relief for these people except through the charity of the United States. He did not. We asked him, "When do you think the time will come that these people can be placed in a position of self-support?" He replied to us, with deep feeling, "Only the good God, or the great government of the United States, can answer that question." I hope and believe that the good God by the great government of the United States will answer that question. Spain is powerless to end the conflict, to rehabilitate the island, or to relieve the suffering, starvation, and distress. The time for action then has come. No greater reason for it can exist tomorrow than exists today. Every hour's delay only adds another chapter to the awful

story of misery and death. Only one Power can intervene—the United States of America. Ours is the one great nation of the New World, the mother of American republics. She holds a position of trust and responsibility toward the peoples of the whole Western Hemisphere. It was her glorious example which inspired the patriots of Cuba to raise the flag of liberty in her eternal hills. We cannot refuse to accept this responsibility which the God of the universe has placed upon us as the one great power in the New World. We must act! What shall our action be? Some say: The acknowledgment of the belligerency of the revolutionists. The hour and the opportunity for that have passed away. Others say: Let us by resolution or official proclamation recognize the independence of the Cubans. It is too late even for such recognition to be of great avail. Others say: Annexation to the United States. God forbid! I would oppose annexation with my latest breath. The people of Cuba are not our people: they cannot assimilate with us. Let the world understand that the United States does not propose to annex Cuba, that it is not seeking a foot of Cuban soil or a dollar of Spanish treasure.

There is only one action possible, if any is taken; that is, intervention for the independence of the island; intervention that means the landing of an American army on Cuban soil, the deploying of an American fleet off Havana; intervention which says to Spain, Leave the island, withdraw your soldiers, leave the Cubans, these brothers of ours, to form and carry on a government for themselves. Against the intervention of the United States in this holy cause there is but one voice of dissent; that voice is the voice of the money-changers. They fear war! Not because of any Christian or ennobling sentiment against war in favor of peace, but because they fear that declaration of war, or the intervention which might result in war, would have a depressing effect upon the stock market. Let them go. They do not represent American sentiment; they do not represent American patriotism. Let them take their chances as they can. Their weal or woe is of but little importance to the liberty-loving people of the United States. They will not do the fighting; their blood will not flow; they will

keep on dealing in options on human life. Let the men whose loyalty is to the dollar stand aside while the men whose loyalty is to the flag come to the front.

Mr. President, there are those who say that the affairs of Cuba are not the affairs of the United States, who insist that we can stand idly by and see that island devastated and depopulated, its business interests destroyed, its commercial intercourse with us cut off, its people starved, degraded, and enslaved. It may be the naked legal right of the United States to stand thus idly by. I have the legal right to pass along the street and see a helpless dog stamped into the earth under the heels of a ruffian. I can pass by and say that is not my dog. I can sit in my comfortable parlor with my loved ones gathered about me, and through my plate-glass window see a fiend outrage a helpless woman near by, and I can legally say this is no affair of mine—it is not happening on my premises; and I can turn away and take my little ones in my arms, and, with the memory of their sainted mother in my heart, look up to the motto on the wall and read, "God bless our home." But if I do it I am a coward and a cur, unfit to live, and, God knows, unfit to die.

And yet I cannot protect the dog or save the woman without the exercise of force. We cannot intervene and save Cuba without the exercise of force, and force means war; war means blood. The lowly Nazarene on the shores of Galilee preached the divine doctrine of love, "Peace on earth, good will toward men." Not peace on earth at the expense of liberty and humanity. Not good will toward men who despoil, enslave, degrade, and starve to death their fellow men. I believe in the doctrine of peace; but, men must have liberty before there can come abiding peace. When has a battle for humanity and liberty ever been won except by force? What barricade of wrong, injustice, and oppression has ever been carried except by force?

Force compelled the signature of unwilling royalty to the great Magna Charta; force put life into the Declaration of Independence and made effective the Emancipation of Proclamation; force beat with naked hands upon the iron gateway of the Bastille and made reprisal in one awful hour for centuries of kingly crime; force waved the flag of revolution over Bun-

ker Hill and marked the snows of Valley Forge with blood-stained feet; force held the broken line at Shiloh, climbed the flame-swept hill at Chattanooga and stormed the clouds on Lookout Heights; force marched with Sherman to the sea, rode with Sheridan in the valley of the Shenandoah, and gave Grant victory at Appomattox; force saved the Union, kept the stars in the flag, made "niggers" men. The time for God's force has come again. Let the impassioned lips of American patriots once more take up the song:

"In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigured you and me.
As he died to make men holy, let us die to make men free,
For God is marching on."

Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiation, which means delay; but for me, I am ready to act now, and for my action I am ready to answer to my conscience, my country, and my God.

CHIQUITA

BRET HARTE

Beautiful! Sir ,you may say so. Thar isn't her match in the county,—

Is thar, old gal? Chiquita, my darling, my beauty!

Feel of that neck, sir,—thar's velvet! Whoa! Steady—ah, will you? you vixen!

Whoa! I say. Jack, trot her out: let the gentleman look at her Morgan!—She ain't nothin' else, and I've got the papers to prove it.

Sired by Chippewa Chief, and twelve hundred dollars won't buy her.

Briggs of Tuolumne owned her. Did you know Briggs of Tuolumne?—

Busted hisself in White Pine, and blew out his brains down in 'Frisco?

Hedn't no savey,—had Briggs. Thar, Jack! that'll do; quit foolin'!

Nothin' to what she kin do when she's got her work cut out before her.

Hosses is hosses, you know, and likewise, too, jockeys is jockeys;

And 't ain't every man as can ride as knows what a hoss has got in him.

Know the old ford on the Fork, that nearly got Flanigan's leaders?

Nasty in daylight, you bet, and a mighty rough ford in low water!

Well, it ain't six weeks ago that me and the Jedge, and his nevey,

Struck for that ford in the night, in the rain, and the water all round

Up to our flanks in the gulch, and Rattlesnake Creek just a bilin;

Not a plank left in the dam, and nary a bridge on the river.

I had the gray, and the Jedge had his roan, and his nevey, Chiquita;

And after us trundled the rocks jest loosed from the top of the canon.

Lickity, lickity, switch, we came to the ford, and Chiquita

Buckled right down to her work, and afore I could yell to her rider,

Took water jest at the ford, and there was the Jedge and me standing,

And twelve hundred dollars of hoss-flesh afloat, and a driftin' to thunder!

Would ye b'lieve it, that night that hoss,—that ar' filly—Chiquita,—

Walked herself into her stall, and stood there all quiet and dripping!

Clean as a beaver or rat, with nary a buckle of harness,
Jest as the swam the Fork,—that hoss,—that ar' filly—Chiquita.
That's what I call a hoss! and—what did you say?—O, the
nevey?

Drowned, I reckon,—leastways, he never kem back to deny it.
Ye see the derved fool had no seat,—ye couldn't have made
him a rider:

And then, ye know, boys will be boys, and hosses—well, hosses
is hosses!

A SIMILAR CASE

Jack, I hear you've gone and done it;
Yes, I know; most fellows will;
Went and tried it once myself, sir,
Though you see I'm single still.
And you met her—did you tell me—
Down at Newport, last July,
And resolved to ask the question
At a soirée? So did I.

I suppose you left the ball-room,
With its music and its light;
For they say love's flame is brightest
In the darkness of the night.
Well, you walked along together,
Overhead the starlit sky;
And I'll bet—old man, confess it—
You were frightened. So was I.

So you strolled along the terrace,
Saw the summer moonlight pour
All its radiance on the waters,
As they rippled on the shore,
Till at length you gathered courage,
When you saw that none was nigh—
Did you draw her close and tell her
That you loved her? So did I.

Well, I needn't ask you further,
And I'm sure I wish you joy.
Think I'll wander down and see you
When you're married—eh, my boy?
When the honeymoon is over
And you're settled down, we'll try—
What? the deuce you say! Rejected!
You rejected? So was I.

THE COURTIN'

JAMES RUSSELL LOWELL

God makes sech nights, all white an' 'still
Fur'z you can look or listen,
Moonshine an' snow on field an' hill,
All silence an' all glisten.

Zekle crep' up quite unbeknown
An' peeked in thru the winder,
An' there sot Huldy all alone,
'Ith no one night to hender.

A fireplace filled the room's one side
With a cord o' wood in—
There warn't no stoves (tell comfort died)
To bake ye to a puddin'.

The wa'nut logs shot sparkles out
Towards the pootiest, bless her,
An' leetle flames danced all about
The chiny on the dresser.

Agin the chimbley crook-necks hung,
An' in amongst 'em rusted
The ole queen's arm that gran'ther Young
Fetched back from Concord busted.

The very room, coz she was in,
Seemed warm from floor to ceilin',
An' she looked full ez rosy agin
Ez the apples she was peelin'.

'T was kin' o' kingdom-come to look
On sech a blessed creetur,
A dogrose blushin' to a brook
Ain't modester nor sweeter.

He was six foot o' man, A I,
Clean grit an' human natur';
None could n't quicker pitch a ton
Nor drop a furrer straighter.

He'd sparked it with full twenty gals,
Had squired 'em, danced 'em, druv 'em,
Fust this one, an' then thet, by spells—
All is, he could n't love 'em.

But long o' her his veins 'ould run
All crinkly like curled maple,
The side she breshed felt full o' sun
Ez a south slope in Ap'il.

She thought no v'ice hed sech a swing
Ez his'n in the choir;
My! when he made Ole Hundred ring,
She *knowed* the Lord was nigher.

An' she'd blush scarlit, right in prayer,
When her new meetin'-bunnet
Felt somehow thru its crown a pair
O' blue eyes sot upon it.

Thet night, I tell ye, she looked *some!*
She seemed to 've got a new soul,
For she felt sartin-sure he'd come,
Down to her very shoe-sole.

She heered a foot, an' knowed it tu,
A-raspin' in the scraper,—
All ways to once her feelin' flew
Like sparks of burnt-up paper.

He kin' o' l'itered on the mat,
Some doubtfe o' the sekle;
His heart kep' goin' pity-pat,
But hern went pity Zekle.

An' yit she gin her cheek a jerk
Ez though she wished him funder,
An' on her apples kep' to work,
Parin' away like murder.

"You want to see my Pa, I s'pose?"
"Wal . . . no . . . I come designin'"—
"To see my Ma? She's sprinklin' clo'es
Agin tomorrer's i'nin'."

To say why gals act so or so,
Or don't 'ould be presumin';
Mebby to mean *yes* an' say *no*
Comes nateral to women.

He stood a spell on one foot fust,
Then stood a spell on t' other,
An' on which one he felt the wust
He could n't ha' told ye, nuther.

Says he, "I'd better call agin";
Says she, "Think likely, Mister";
Thet last word pricked him like a pin,
An' . . . Wal, he up an' kist her.

When Ma bimeby upon 'em slips,
Huldy sot pale ez ashes,
All kin' o' smily 'roun' the lips
An' teary 'roun' the lashes.

For she was jes' the quiet kind
Whose naturs never vary,
Like streams that keep a summer mind
Snow-hid in Jenooary.

The blood clost 'roun' her heart felt glued
Too tight for all expressin',
Tell mother see how matters stood,
An' gin 'em both her blessin'.

Then her red come back like the tide
Down to the Bay o' Fundy,
An' all I know is they was cried
In meetin' come nex' Sunday.

INDEX TO SUBJECT MATTER.

Academic Mode, The.....	31-41	Finding the Meaning.....	193
Accentuation	156	Force	127
Acting	12	Form	136
Action	38		
Articulation	114	General Law of Speech....	238
Aspirate Quality	117	Gesture	72
		Getting the Details.....	212
Balanced Emphasis.....	246	Getting the Perspective....	210
Breath Control.....	100	Grace	47-50
Breathing	99	Guttural Quality.....	119
Carrying the Meaning.....	216	Idealization	31
Carrying Thought.....	23	Imitation	241
Centering	208	Impersonation	10
Change of Voice.....	93	Impromptu Speaking.....	201
Clearness of Meaning.....	25	Inflection	170
Climax	248	Insinuation, Implication....	248
Communication	13	Interpretation	9
Consonants	229		
Contrast	248	Key	191
Conversation	6		
Conversational Mode.....	20	Level of Pitch.....	191
Criticism	231	Logical Content.....	232
Criticism of Tone.....	236	Meaning	24-27
		Melody	192
Development Order	95	Memorized Speaking.....	205
Directness	21	Memorizing	222
Dramatic Pause.....	161	Movement	66
Drill	221		
		Nasal Quality.....	119
Effusive Form	136	Naturalness	21
Elements of Sound.....	94	New Idea vs. Old.....	246
Emotion and Action.....	39	Normal Quality.....	116
Emphasis	243		
Enunciation, Drill in.....	230	Oral Coherence.....	68
Exhibition	13	Oral Quality.....	116
Explosive Form.....	145	Oratory	7
Expulsive Form.....	141	Open Throat.....	105
Expulsive Power	103	Orotund Quality.....	118
Extempore Speaking.....	202		

Paraphrasing	213	Slides	171
Pause	159	Speech Rhythm.....	162
Pectoral Quality	119	Stage Fright.....	53-55
Personal Intent	232-3	Stop, The	185
Phases of Gesture.....	83		
Pitch	159	Time	152
Posture	59	Tone Copying.....	214
Preparation for Speaking..	195	Tone Placement.....	111
Pronunciation	225	Touch	127
Psychology of Learning....	216	Types of Speech.....	5
Public Address	6		
Public Manner, The.....	31-34	Variety of Force.....	134
		Variety of Pitch.....	169
Qualities of the Voice....	115	Variety of Quality.....	115
Quality	99	Variety of Time.....	153-154
Quantity	155	Voice in Speech.....	91
		Vowel Sounds.....	225
Range of Gesture.....	78		
Range of Touch.....	130	Waves	176
Rate	154	Whole Method of Learn-	
Reading	9	ing	223
Resonance	109		
Rhythm	152		

INDEX OF SELECTIONS

Abou Ben Adhem, (Hunt).....	166
Annabel Lee, (Poe).....	139
Apology for Idlers, (Stevenson).....	164
As You Like It, (Shakespeare).....	183
Bill of Rights.....	166
Blow, Bugle, Blow, (Tennyson).....	184
Break, Break, Break, (Tennyson).....	174
Bridge of Sighs, (Hood).....	180
Burial of Moses, (Alexander).....	138
Chapman's Homer, (Keats).....	188
Childe Harold, (Byron).....	189
Chiquita, (Harte).....	255
Closing Year, The, (Prentice).....	189
Courtin', The, (Lowell).....	258
Crossing the Bar, (Tennyson).....	122
Cupid Swallowed, (Hunt).....	165
Evangeline on the Prairie, (Longfellow).....	124
Flower in the Crannied Wall, (Tennyson).....	167

Gunga Din, (Kipling).....	249
Hamlet's Advice to Players, (Shakespeare).....	182
Hero as Poet, (Carlyle).....	181
His Brother's Tomb, (Ingersoll).....	188
Hofer's Defence	143
Impeachment of Hastings, (Burke).....	142
John Anderson, (Burns).....	123
Lochinvar, (Scott).....	144
Lost Chord, The, (Proctor).....	125
Macbeth, (Shakespeare).....	191
Marmion's Defiance, (Scott).....	148
Maud, (Tennyson).....	167
Merchant of Venice, (Shakespeare).....	190
Mrs. Battle on Whist, (Lamb).....	173
Ocean, The, (Byron).....	137
Petition to Time, (Proctor).....	122
Piece of Chalk, A, (Huxley).....	181
Plea for Cuba, (Thurston).....	251
Psalm XCV.....	190
Psalm XXIV.....	140
Rainy Day, The, (Longfellow).....	139
Recessional, (Kipling).....	121
Requiem, (Stevenson).....	180
Revolutionary Rising, (Reed).....	165
Romeo and Juliet, (Shakespeare).....	140
Shylock to Antonio, (Shakespeare).....	149
Similar Case, A, (Anon).....	257
Tempest, The, (Shakespeare).....	184
Warren's Address, (Pierpont).....	149
William Tell Among the Mountains, (Knowles).....	150

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